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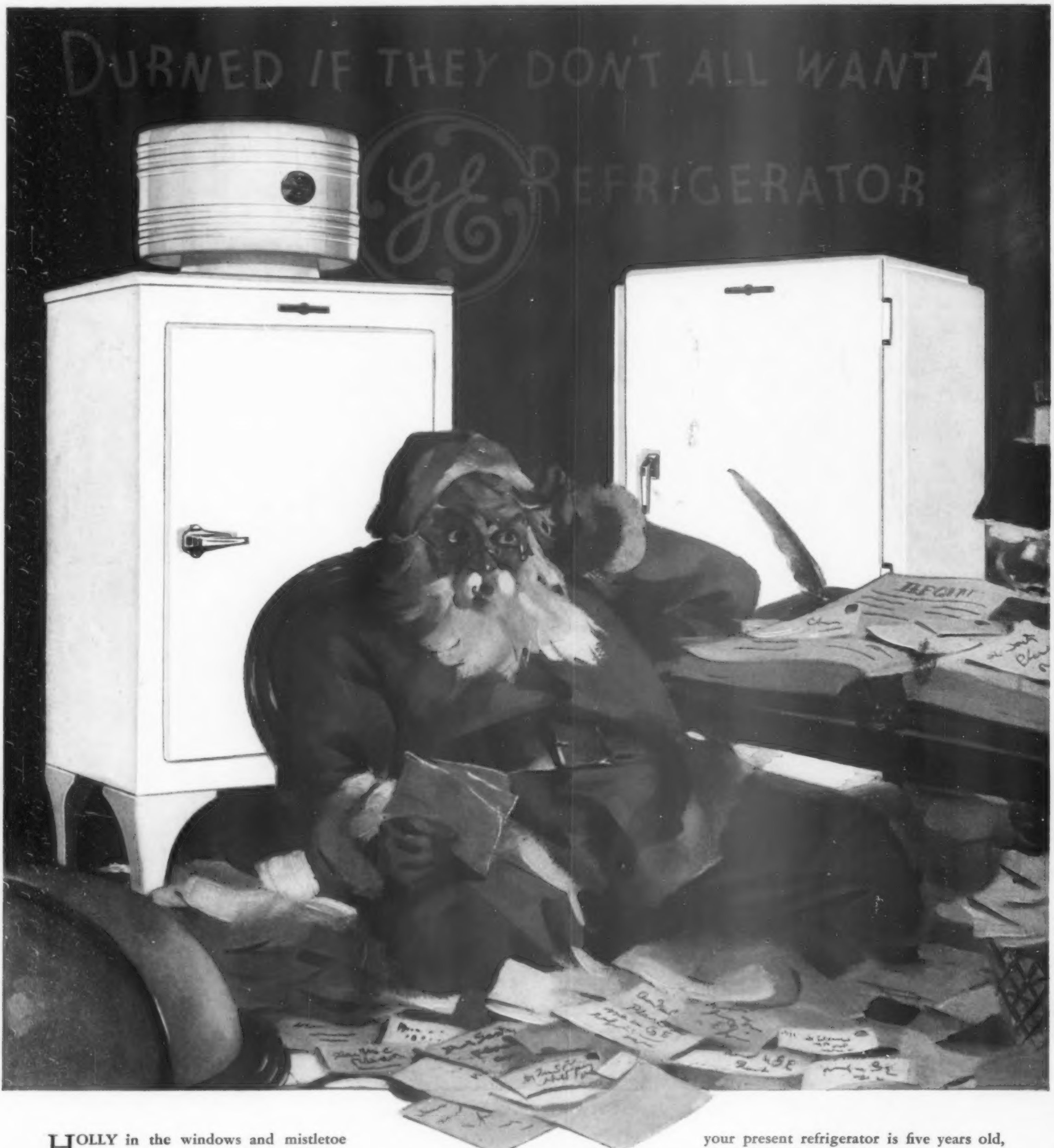

DURNED IF THEY DON'T ALL WANT A
G-E REFRIGERATOR

HOLLY in the windows and mistletoe over the doorway! Old Santa is coming—and he knows what every woman wants! Long after the echoes of those tinkling Christmas bells have died away, the holiday spirit will live on in *your* home for years to come—if you choose a gleaming General Electric Refrigerator—a most welcome gift for every member of the family.

What present can match the considerate convenience of a new General Electric . . . its ageless beauty . . . its worthwhile economies? Today, the new General Electrics are more handsome than ever. They cost less to buy—and less to own. The famous G-E sealed-in-steel mechanism never requires attention, not even oiling. And if your present refrigerator is five years old, *a new G-E will use 40% less current!*

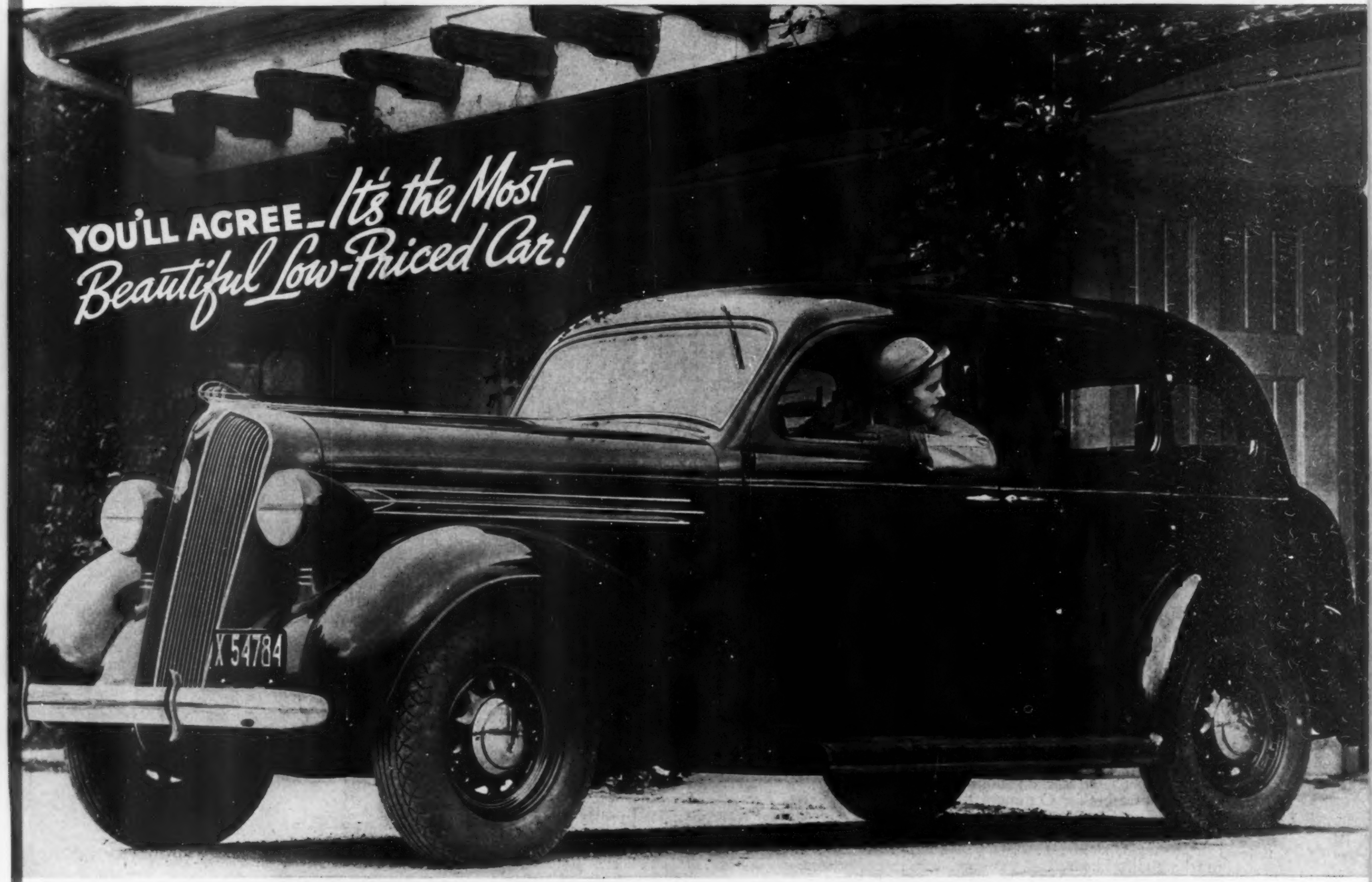
There's a Monitor Top, a Flatop or a Liftop G-E that will answer your own Christmas longing exactly. There are a dozen models and sizes; one costing only $77.50 (f. o. b.). Why not choose your G-E now? General Electric Co., Specialty Appliance Department, Section F12, Nela Park, Cleveland, O.

GENERAL ELECTRIC

ALL-STEEL REFRIGERATORS

DOMESTIC, APARTMENT HOUSE AND COMMERCIAL REFRIGERATORS, ELECTRIC WATER COOLERS

It's the New '36 Plymouth
—Now on Display!



40 Big Improvements–Greatest Plymouth ever built!

People expected it. And now it's here . . . the greatest Plymouth in eight great years. More than forty improvements add to Plymouth's sensational value.

It's the biggest, sturdiest car we've built . . . with a 100% more rigid frame . . . body newly reinforced at five main points.

It is again the most economical full-size car you can own . . . with evidence piling up that this new Plymouth gives 18 to 23 miles or more per gallon of gas.

The 1936 Safety-Steel body is not only stronger . . . and safer . . . but also has new insulation against rumble and road noise. Plymouth's brakes are *100% hydraulic*—they always stop you quickly . . . safely.

Steering of new design does away with the final trace of road-shock at the wheel.

Added to the luxury of Plymouth's Floating Ride are 11 new comfort features . . . inches more leg room . . . 2 inches more elbow and shoulder room . . . new ventilation.

This new 1936 Plymouth is on display at your Chrysler, Dodge or De Soto dealer. See how big and beautiful it is . . . ride in it . . . drive it. (At the same time, find out about the official Chrysler Motors Commercial Credit Plan.)

PLYMOUTH DIVISION OF CHRYSLER CORP.

4 THINGS PEOPLE WANT:

1. **ECONOMY**—All evidence indicates 18 to 23 miles per gallon of gas.
2. **SAFETY**—Plymouth's body is Safety Steel . . . Brakes are 100% hydraulic.
3. **RELIABILITY**—Of all low-priced cars, Plymouth has most long-life features.
4. **COMFORT**—Plymouth's Floating Ride plus 11 new comfort improvements.

PLYMOUTH BUILDS GREAT CARS

Left: Home of Mr. and Mrs. Harry Knox, Maplewood, N. J. Right: Home of Mrs. George J. Krebs, Somerset, Penna. Below: Home of Mrs. Elwood B. Heindel, Douglassville, Pa.

Home of Mr. and Mrs. George W. Burk, Barrington, Illinois

Home of Mrs. Max von Schaeder, Ottumwa, Iowa

DECEMBER, 1935

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***Little wooden figures on cover from Schmid & Co.**

Above, left: Home of Mrs. Archibald Buchanan, Troy, N. Y. Above, right: Home of Mr. and Mrs. Howard E. Mann, Syracuse, N. Y.

MRS. JEAN AUSTIN, Editor

LEONARD BARRON, Horticultural Editor

CHARLOTTE L. EATON, Associate Editor

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Strike that COLD at the *source* before it gets serious!

Gargle Listerine

to attack cold germs in mouth and throat

AFTER any long exposure to cold or wet weather, gargle Listerine when you get home. Medical records show that late-season football games, particularly, take their toll in health. Heavy chest colds often follow a day in the open. The prompt use of Listerine as a gargle when you reach home is a precautionary measure which may spare you such a serious complication.

Listerine, by killing millions of disease germs in the mouth and throat, keeps them under control at a time when they should be controlled—*when resistance is low.*

Careful tests made in 1931, '32 and '34 show that those who used Listerine twice a day or oftener caught fewer colds than those who did not use it. Moreover, when Listerine users did contract colds, they were milder and of shorter duration than those of non-users.

At the first symptom of a cold or sore throat, gargle full strength Listerine. If no improvement is shown, repeat the gargle in two hours. While an ordinary sore throat may yield quickly, a cold calls for more frequent gargling.

Lambert Pharmacal Co., St. Louis, Mo.

LISTERINE

for Colds and Sore Throat

LISTERINE COUGH DROPS

A new, finer cough drop, medicated for quick relief of throat tickle, coughs, irritations.

LISTERINE
COUGH DROPS

10¢

A Quaker Lace Cloth
... as a gift ... or
for your own table

IN rare old laces the vine leaf and grape was a favorite motif, and as featured in this Quaker Dinner Cloth, it has lost none of its beauty and charm. It looks expensive and delicate—actually, it is both durable and practical because Quaker Cloths, like Quaker Curtains, are made to withstand wear and laundering. The ultimate in the vogue for lace dinner cloths, for both formal and informal use, is a Quaker Cloth. Featured by the better stores for your own use and as the perfect holiday gift. If this particular one is not obtainable, order by mail. Size 72 x 90, $8.00; 72 x 108, $9.25 postpaid. Ask for No. 6890. QUAKER LACE CO., 330 Fifth Avenue, New York.

QUAKER HOSIERY
Ask to see Quaker Genuine Ringless Hosiery — another famous Quaker textile product. Greater beauty — wear — value.

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128 LIFELIKE ILLUSTRATIONS, *Including*

69 Georgeous Plates in Full Color

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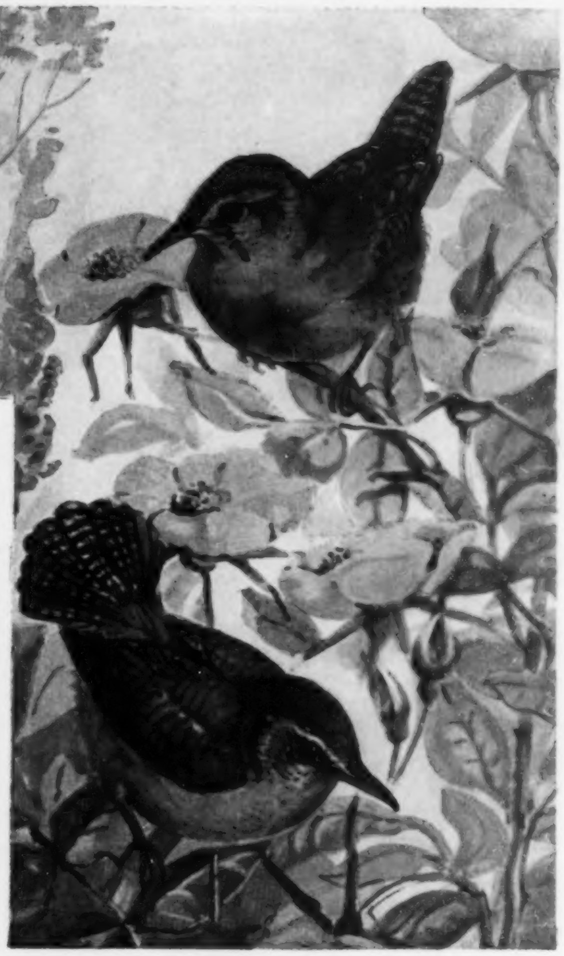
FOR anyone who knows birds or wants to know them "The Bird Book" is a work of rare fascination and beauty. It is a real encyclopedia of bird life in the United States with all information indexed and instantly available. In these charming pages you will learn the personalities, habits, and traits of our "feathered neighbors," and gain a new appreciation of their contribution to man's happiness. Every lover of the outdoors, adult or child, will thrill to these vivid, intimate bird stories, told as only that enthusiastic authority, Neltje Blanchan, can.

And the pictures! They are a veritable art gallery of birds in their natural habitats. Nellie M. Pairpoint, the famous nature artist, has done 59 delightful pen drawings in black and white and then—69 gorgeous paintings in full color, showing the color markings of birds as brilliantly as you might see them in real life on a sunny summer day.

"The Bird Book" combines in one large magnificent volume "Bird Neighbors" and "Birds That Hunt and Are Hunted," both by Neltje Blanchan—the two most popular bird books ever published. Each sold for $4.00—$8.00 for the two—and now they are combined into one volume made to sell for $5.00. But you can have it FREE by simply joining the Literary Guild.



This illustration is reduced in size and gives but a faint idea of the elegant large color plates in the book.

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AND
ARE HUNTED
By NELTJE
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YOU'LL SEE NO *Soft Spot* ON THE

MODERN CAR

Of course "The Big New Car That Has Everything" is crowned with the modern, streamlined solid steel "Turret Top" Body by Fisher and equipped with perfected No Draft Ventilation. In addition, the 1936 Oldsmobile has those two other requisites of safety and comfort, Knee-Action and Hydraulic Brakes

THE keynote of modern automobiles is streamline beauty and *safety*—and one glance at this new 1936 Oldsmobile will tell you it has the very latest version of both.

For it has, arching in smooth uncluttered contours over the heads of its passengers, a seamless roof of solid steel—the "Turret Top."

Instantly you can see it. That proud crown marks a clear division between the cars of today and tomorrow—and the cars of the past.

It obviously provides far greater security in emergency than the "soft spot" conventional type of roof, which even Body by Fisher has employed in former years. More than that, it stiffens and reinforces the whole body structure—strengthens the whole car assembly—and because it needs no extra care, no top-redressing, it adds economy to its many other advantages.

Beneath that protecting steel exterior, scientific insulation makes the "Turret Top" body warmer in winter and cooler in summer—quiet at any speed.

Like No Draft Ventilation, this vital new safety feature was pioneered and developed by Body by Fisher, and Fisher No Draft Ventilation, like the solid steel "Turret Top," is found *only* on General Motors cars.

BODY by FISHER

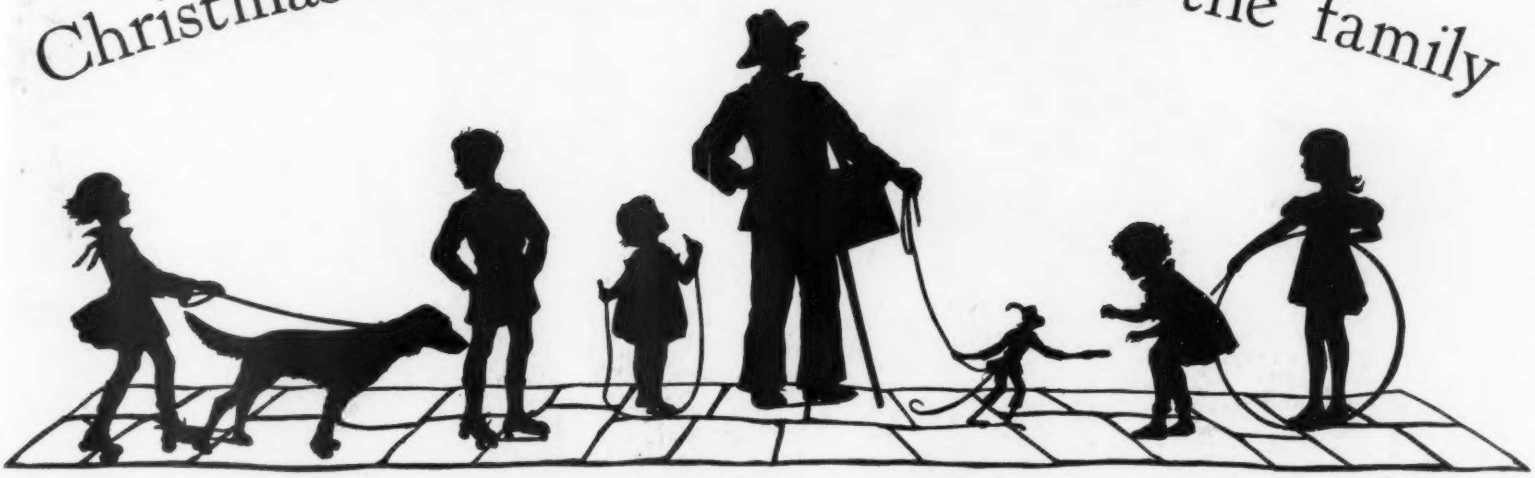
GM GENERAL MOTORS

The Solid Steel "TURRET TOP"* *Body by Fisher*

*Registered

ON GENERAL MOTORS CARS ONLY: CHEVROLET · PONTIAC · OLDSMOBILE · BUICK · LA SALLE · CADILLAC

Christmas books for everybody in the family



Helen E. Obrenschall

Books for Gardeners: Even those who do not term themselves garden lovers would enjoy this serenely lovely little book—*Moods of a Japanese Garden.* But the gardener, possessing imagination and a love of beauty, as do all true gardeners, will find here the contribution of a much loved garden to its author's spiritual development, her achievement of a rare affinity between stone and earth and growing things. Many photographic illustrations. Fanny Carpenter Snell. (Published by Dorrance & Co. $1.25). *Flower and Table Arrangements:* Esther Longyear Murphy. (Published by the Laughing Dragon Press. $4.50). Mrs. Murphy was for two years president of the Garden Club of Michigan, and greatly talented in the art of flower and table arrangements, has taken many prizes, and given unstintingly of her time and enthusiasm to promote greater interest in flowers and gardens. *Japanese Cherry:* Dr. Manabu Miyoshi. (Published by Bruce Humphries, Inc. 75c.). One of a series which, when completed, will consist of more than a hundred volumes. Paper bound, beautifully illustrated, these little books are intended to form a complete travel guide book to the tourist in Japan. An ideal gift for your advanced gardener friend. *Some American Trees:* Live in Ohio? This worthwhile book is an intimate study of native Ohio trees, many of which are found throughout the country, of course. By W. B. Werthner. (Published by the MacMillan Company. $5).

Books for Children: Never have there been so many beautiful, delightful books for children as you will find this year. Those listed are "tops" in beauty. We would want them all! *Bobo Dee,* a picture book that will never be parted with and be thumbed for many years. (Oxford University Press. $1.25). *Little Baby Ann,* a very simple, very sweet story for very sweet little children. (Oxford University Press. 75c.). *A Little Lamb,* the story of what happened to Mary's little lamb when the teacher turned him out of school! (Farrar & Rinehart, 75c.). *Robert Francis Weatherbee,* who wouldn't go to school and is here merrily pictured and written about. Simplicity and logic and humor that the youngest four-year-old can follow. (Stokes, $1). *Bear Twins,* and their hair-raising adventures when they ran away into the great forest to see the sights. By one of our favorites, since she it was who did "Nicodemus" for us in previous years. (Dutton, $1). *Nura's Garden of Betty and Booth,* a book that not only brings pleasure to the child for its delightful story, but also adds to his artistic enrichment. (Published by the artist, Nura). *Sugarplum House,* always spick-and-span until Timmie the puppy arrived. He chewed up socks, he dug holes in the garden, he pulled the clothes off the line. An entrancing book (Harper & Brothers, $1). *Our U. S. A.* and our own particular idea of geography made gay and interesting. Humor, amusement, and information. Fifty-six maps in bright color. (Little, Brown & Co. $3.50). *Around the World with the Alphabet,* and with Hendrik Willem van Loon. And maybe that is not a pleasurable combination! It's something he did for his own grandson—and thanks to Simon & Schuster also for our grandsons. ($1). *Turkey Tale,* the true story of a white turkey named Oscar, narrowly missing being a Thanksgiving dinner and winding up at a Zoo. A sweet book. (Oxford University Press, 75c). *Waggery Town,* a perfect dog story for ten-year-olds or a hundred and ten. A harum-scarum group of dogs decide to found a village, elect a mayor and a chief of police. Hilarious, excellent type for little folks' eyes and good illustrations. (Harper & Brothers, $1.75). *Kintu,* a Congo adventure, a beautifully illustrated book. (Farrar & Rinehart, $1). *When We Were Very Young,* not new but important because you can now buy it with the original Shepard drawings, all of them, for only $1. A book no child should be without. (E. P. Dutton, $1). *The Story Book of Earth's Treasures,* the Petershams telling in fascinating stories and glowing illustrations all about earth's four greatest gifts to mankind—Gold, Iron (and Steel), Coal, and Oil. An ideal book for boys who like true stories, an illustration on every page. (John C. Winston Co. $2.50). *Our Wonderful World,* one hundred and thirty stories and articles, by Miss Olcott, Amelia Earhart, Dr. William Beebe, Dr. Roy Chapman Andrews, and many others. Excellent photographic illustrations, excellent for the older boy and girl. (Little, Brown & Co. $2.50). *Games and Stunts for All Occasions,* another good gift for older boys and girls. One hundred and fifty-eight original games and adaptations of old favorites for making their parties successful. (Lippincott, $1). *Merry Christmas to You,* not beautiful but a lot to read for the omnivorous young reader and representing many famous authors' works. (Dutton. $2). *Tell Me a Birthday Story,* a book which gives the story of two great birthdays in his or her own birthday month, perhaps a great name who shares his actual birthday, to spur ambition. (Stokes, $1.75). *The Nightingale, The Little Mermaid,* and *Rip Van Winkle,* beautiful books for inclusion in permament library of a child old enough to appreciate and take care of them. If you are starting a child's collection, you cannot do better than start with these. (Holiday House, $1.25). For older children we recommend these two—*The Turf-Cutter's Donkey* (Dutton, $2.), and *Street Fair* (Harrison Smith and Robert Haas, $2). The first, an Irish classic, the latter an original travel story and both beautifully illustrated. *The Book I Made Myself,* a unique scrapbook idea, consists of a cut-out combination of a Treasure Chest envelope of colored pictures, with a decorated book to receive them. Combines the fascination of cutting-out and pasting-in with mental stimulation. Boxed like a game. (Hannah Fondiller Barnes, $1.50).

Books for Homemakers: First on the list we put *The Romance of the Patchwork Quilt in America* by Carrie H. Hall and Rose G. Kretsinger. Whether one recipient actually makes or collects old quilts does not matter one whit. Here is an entire library in one volume! The patchwork quilt is a distinctly American art. It has played a part in the history of our nation, and many interesting aspects of early American history are reflected in its development. 135 plates with 758 quilt designs and patches. (Published by the Caxton Printers, price $5 and well worth it.) *Be Your Own Interior Decorator*—an absolutely new and unique scrapbook by Laura Yates. A smart binder, a place to keep home decoration clippings, cuttings of materials, wallpaper, etc. ($3.50. Published by Mrs. Pates).

Books for Men: *Tin-Craft As a Hobby:* A practical manual of specific directions—diagrams, designs, and pictures on this fascinating hobby. Men or boys will enjoy this as *their* idea of a really practical gift. By Enid Bell. (Published by Harper & Brothers. $2). *How to Ride Your Hobby:* With present-day emphasis on the sensible use of leisure time, here is another good book which will be welcomed by men and boys. The book includes such hobbies as stamps, coins, autographs, minerals, birds' eggs, Indian relics, plants, fine arts, etc. In each case the author explains how the hobby originated, how to start the hobby, what is necessary, and what information or enjoyment may be gained from it. By A. Frederick Collins. (Published by D. Appleton-Century. $2).

SYNTHETIC ANGELS

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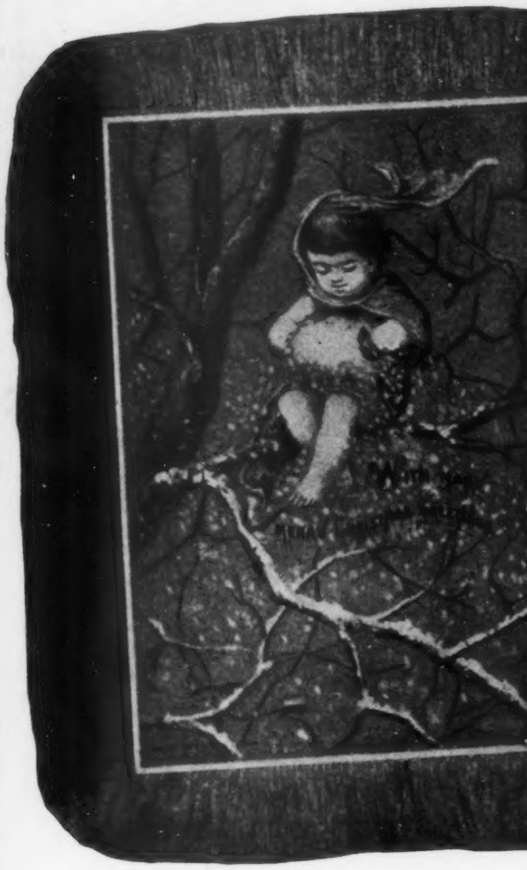
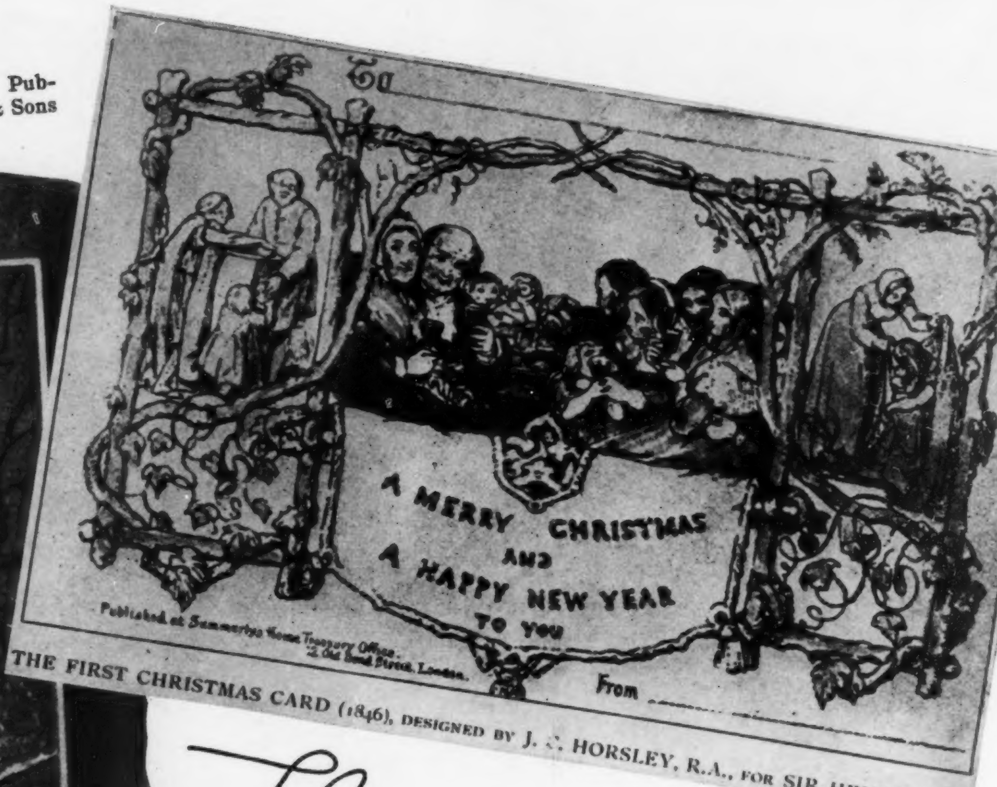
Lithographed Christmas card with silk fringe. Published in the eighties by Raphael Tuck & Sons




To
A MERRY CHRISTMAS
AND
A HAPPY NEW YEAR
TO YOU
Published at Summerly's Home Treasury Office, 12 Old Bond Street, London.
From

THE FIRST CHRISTMAS CARD (1846), DESIGNED BY J. C. HORSLEY, R.A., FOR SIR HENRY COLE

The same to you!

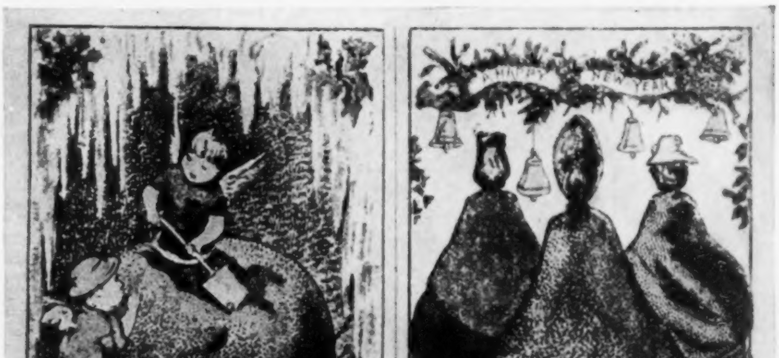
Clementine Paddleford

IT WAS an English gentleman with a capacity for friendship who introduced the high-hearted custom of sending a Christmas card. Eighty-nine years ago Sir Henry Cole (then plain Mr.) a founder of the Victoria and Albert Museum of London started the annual avalanche of Christmas mail.

Mr. Cole, one of the busiest men of his day, suddenly discovered that Christmas 1846 was just around the corner. Jove! Not a Christmas letter ready for the post! To meet the situation he conceived the idea of sending his greeting printed on a decorated card, an apology of a sort for not writing a personal note. He mentioned his notion to the English artist, John Calcott Horsley, a member of the Royal Academy and a most conservative fellow—so conservative that he protested vigorously against nude paintings at Royal Academy shows, thus getting himself dubbed James "Clothes" Horsley. Conservative or not, he liked the card idea. Perhaps he needed a job. Anyhow Mr. Cole commissioned this artist friend to do his best with a design.

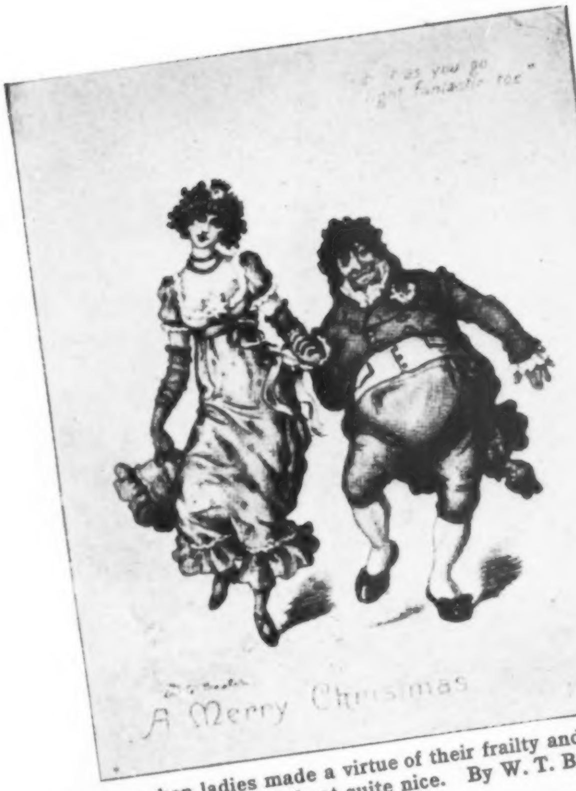
This Mr. Horsley did in rather rococo style with a trellis entwined with a grapevine, which worked into three panels (shown above). In the smaller panels at either side were shown acts of charity: "Feeding the hungry" and "Clothing the naked." The larger center panel showed a merry family, three generations leaning back comfortably on their Perfectoes kindly disposed toward the fruit of the vine. Celebrating their annual deed of kindness to the poor. There was "brimming cheer" for everyone, from Grandma to little Nell, who sips while mamma holds the glass. This was lithographed by Jobbins, of Warwick Court, Holborn, and the cards were colored by hand. Mr. Cole, gregarious soul, ordered one thousand copies struck off. Some of these are around yet in collectors' albums. Price $250 or thereabouts.

This first card got itself talked about. Mr. Horsley's drawing was severely criticized by the zealous friends of temperance who clacked tongues at a great rate, declaring the design an out and out promoter of drunkenness. Such wine bibbing! And children

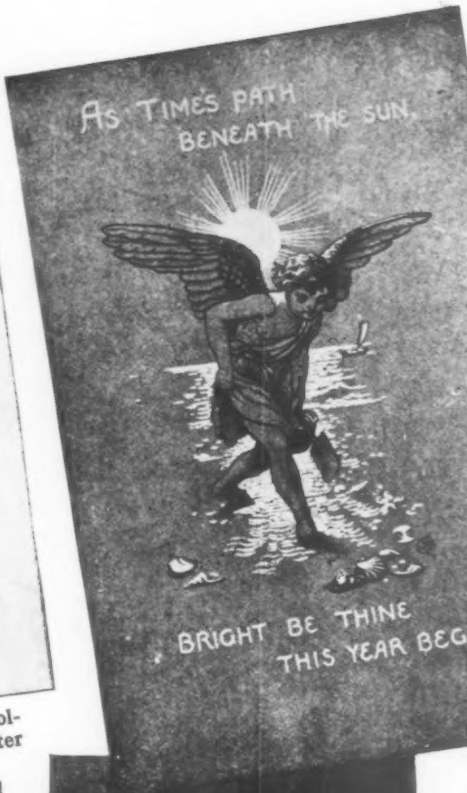


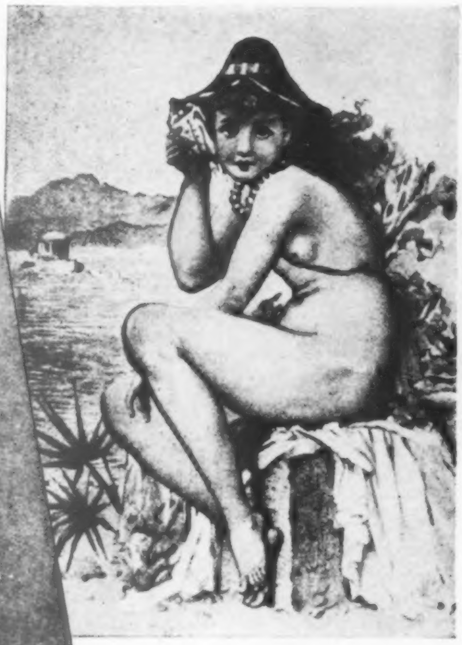
C. H. BENNETT (1866-7)

C. G. AND S.

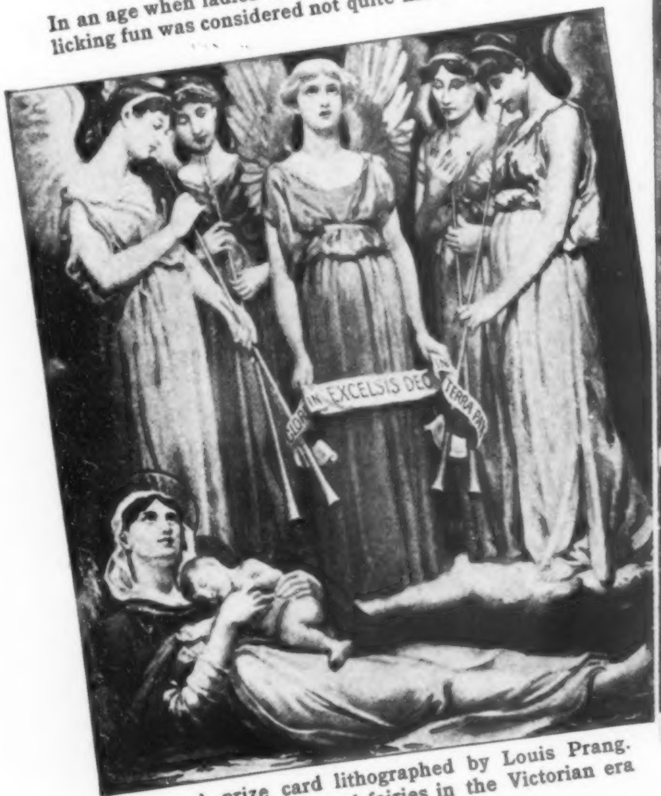

as you go
light fantastic toe"
A Merry Christmas

In an age when ladies made a virtue of their frailty and rollicking fun was considered not quite nice. By W. T. Baxter

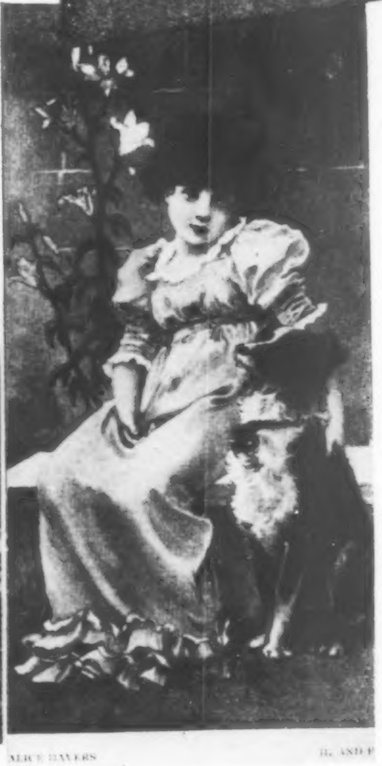

AS TIME'S PATH
BENEATH THE SUN,
BRIGHT BE THINE
THIS YEAR BEGUN.

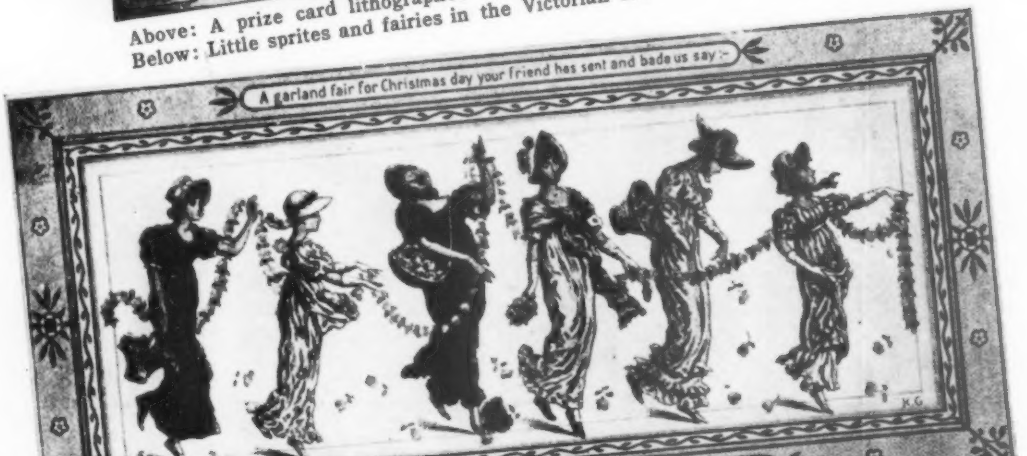


Above: The rage in the seventies—W. S. Coleman's nude children for Christmas cards. Left: Angels gathering shells considered as appropriate as the present-day plum pudding; by Walter Crane. Below: An appealing little maid popular in the eighties


IN EXCELSIS DEO
TERRA PAX

Above: A prize card lithographed by Louis Prang.
Below: Little sprites and fairies in the Victorian era


ALICE HAVERS
H. AND F.


A garland fair for Christmas day your friend has sent and bade us say:-
Of roses sweet may such a chain bind friend to friend thro' joy or pain.
KG
M. W. AND CO.
KATE GREENAWAY

too. They made such an unwarranted to-do over the point that by the time Christmas 1847 rolled around a number of other people who might never have known about the Cole card were getting out one of their own. But it was not until 1862 when Charles Goodall and Sons issued a series of cards that they came into a general use.

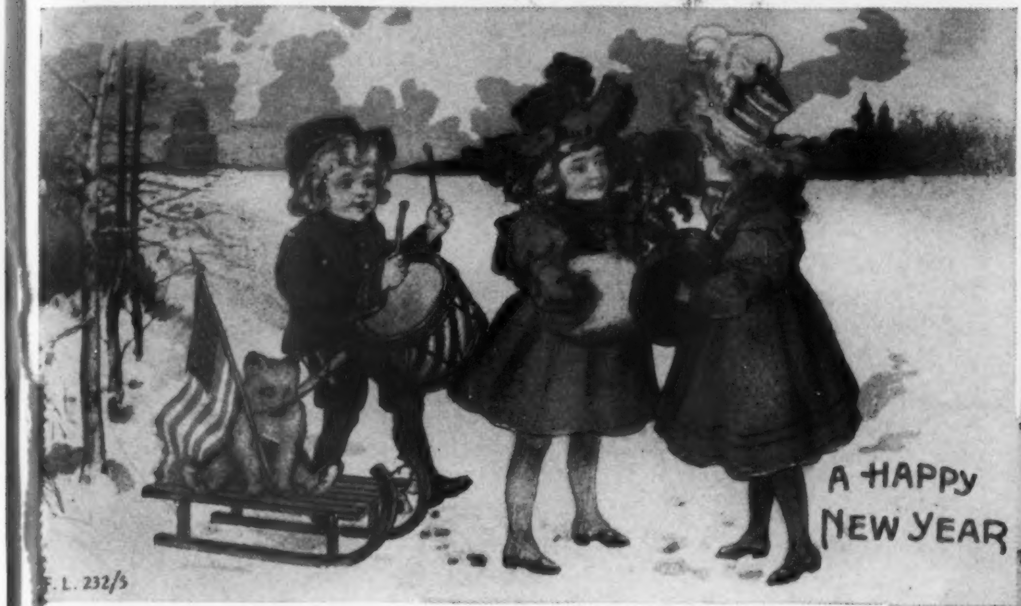
A handful of years and everyone in England, from the King and Queen to the dairymaids, were Christmas card addicts. England was ripe for some such custom. The Prince Consort, husband of Queen Victoria, had popularized the use of Christmas trees for English homes and Dickens' heartfelt Christmas stories had given a genuine feeling to the day. In Merrie old England, Merrie Christmas had taken its firmest root.

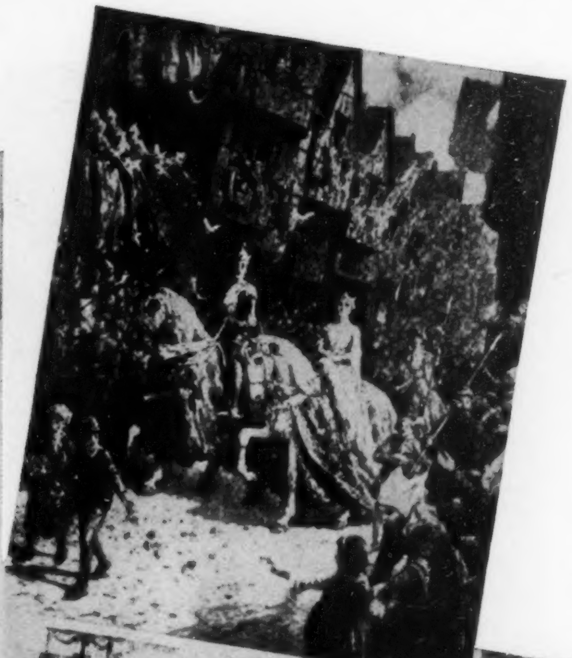
The first Christmas card publishers had high ideals. Only the best of the Kingdom's artists were good enough for them. And the prices they willingly paid! No wonder for ten or twelve years the Christmas card business had members of the Royal Academy running at their beck and call. A $10,000 collection of paintings were sold by Fosters in 1884. One firm alone in 1882 paid artists $35,000 for original work. Raphael Tuck and Sons, in an effort to produce a unique series, commissioned all Royal Academy artists to paint the designs. The set flopped, financially speaking, but that was no surprise as, from the very beginning, the work of the little-known artists invariably sold best.

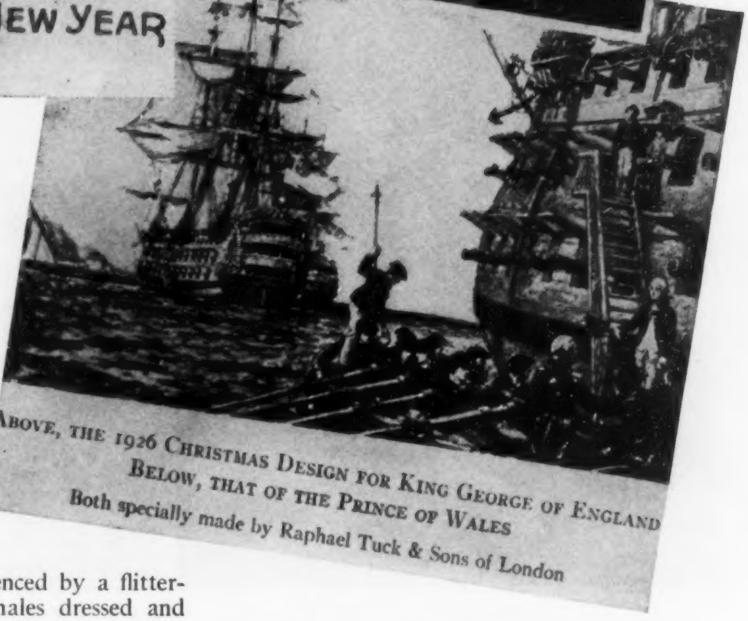
Then Kate Greenaway was discovered. It was William H. Ward of the Marcus Ward Co. who visited the earliest "Black and White" exhibition at Dudley Gallery and was first attracted by her work. Christmas cards from then on could be found each December with Miss Greenaway's little sprites, gnomes, and fairies, radiating cheer.

Contests with prizes running into hundreds of pounds kept the card publishers first in the heart of the artistic world. In 1882 Hildesheimer and Faulkner put up $25,000 in prize awards. The first prize of $1,250 went to Alice

Below is shown the spirit of 1909—dignified little girls and small brother with his Christmas toys. And, at right, the cards of the royal family of England in 1926







ABOVE, THE 1926 CHRISTMAS DESIGN FOR KING GEORGE OF ENGLAND
BELOW, THAT OF THE PRINCE OF WALES
Both specially made by Raphael Tuck & Sons of London

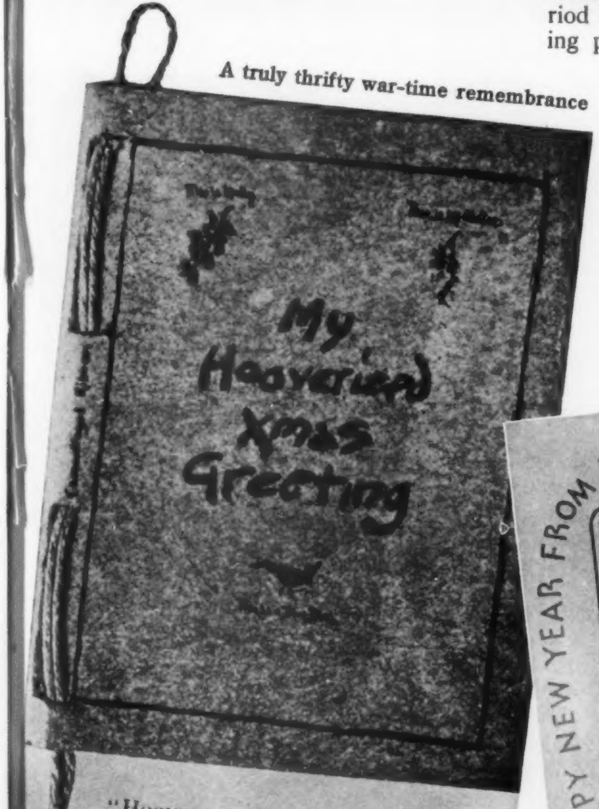
Havers for "A Dream of Patience." Before a copy was printed, this card cost $3,750. Of course it never paid a profit, but it was without doubt the outstanding card of the century.

These early cards breathed pictorial and verbal benevolence in a variety of tone. Anything from all over the world in all seasons of the year had been pressed into service of the Christmas card. The thought that the word "Christ-mass" implies was outshone a hundred times over by landscapes, sunsets, fairies revelling by moonlight, nude children dilly dallying by lily ponds, cunning kittens, bucolic pigs, birds, flowers possible or impossible, even fish and reptiles, and at one time green beetles were much in vogue. Pastimes—everything from seaside bathing to cricket—were obviously introduced with the thought of being appropriate to the recipient rather than the season.

Designs ran into the thousands. In style, they were influenced by a Gothic element hard to explain, from an age when the peacock feather was the oriflamme of cultured folks. Nevertheless the so-called æsthetic period left its mark, as evidenced by a flittering procession of frail females dressed and undressed, all on the verge of a Mid-Victorian attack of the vapors.

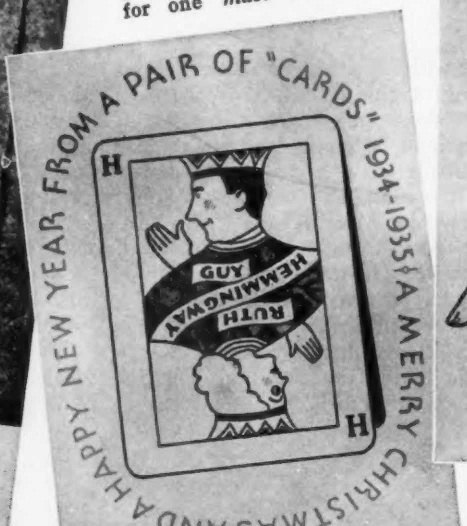
C. H. Bennett, a Royal Academy artist, did one of the earliest card series in true Merrie Christmas style. His second series in the same mood of subdued carnival is illustrated on page 9. "Luke Limner's" early decorations of holly, mistletoe, and robins are worth collecting, as these sets originated a decorative treatment still evident today. Other series that the collectors rave about are "The Nativity" lithographed [*Please turn to page 61*]

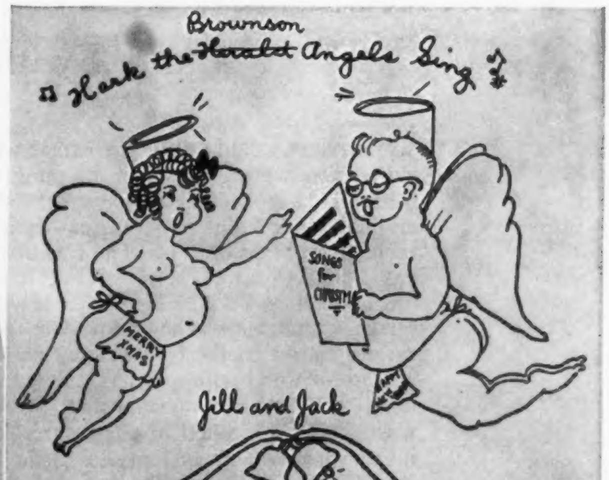
A truly thrifty war-time remembrance



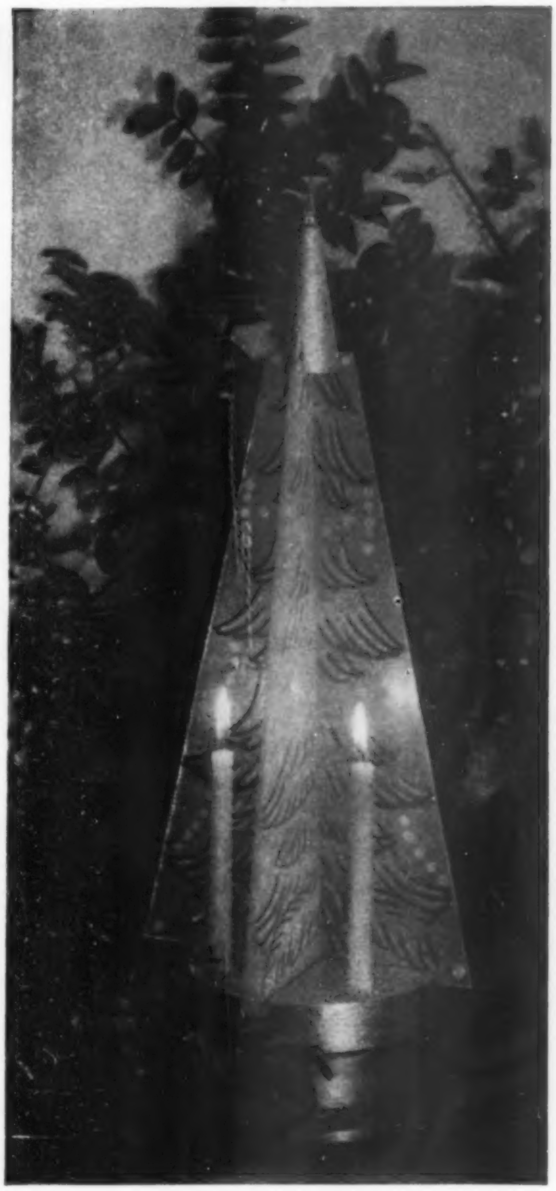
"HOOVERIZED" CHRISTMAS CARD
Published by the Cambell Art Company

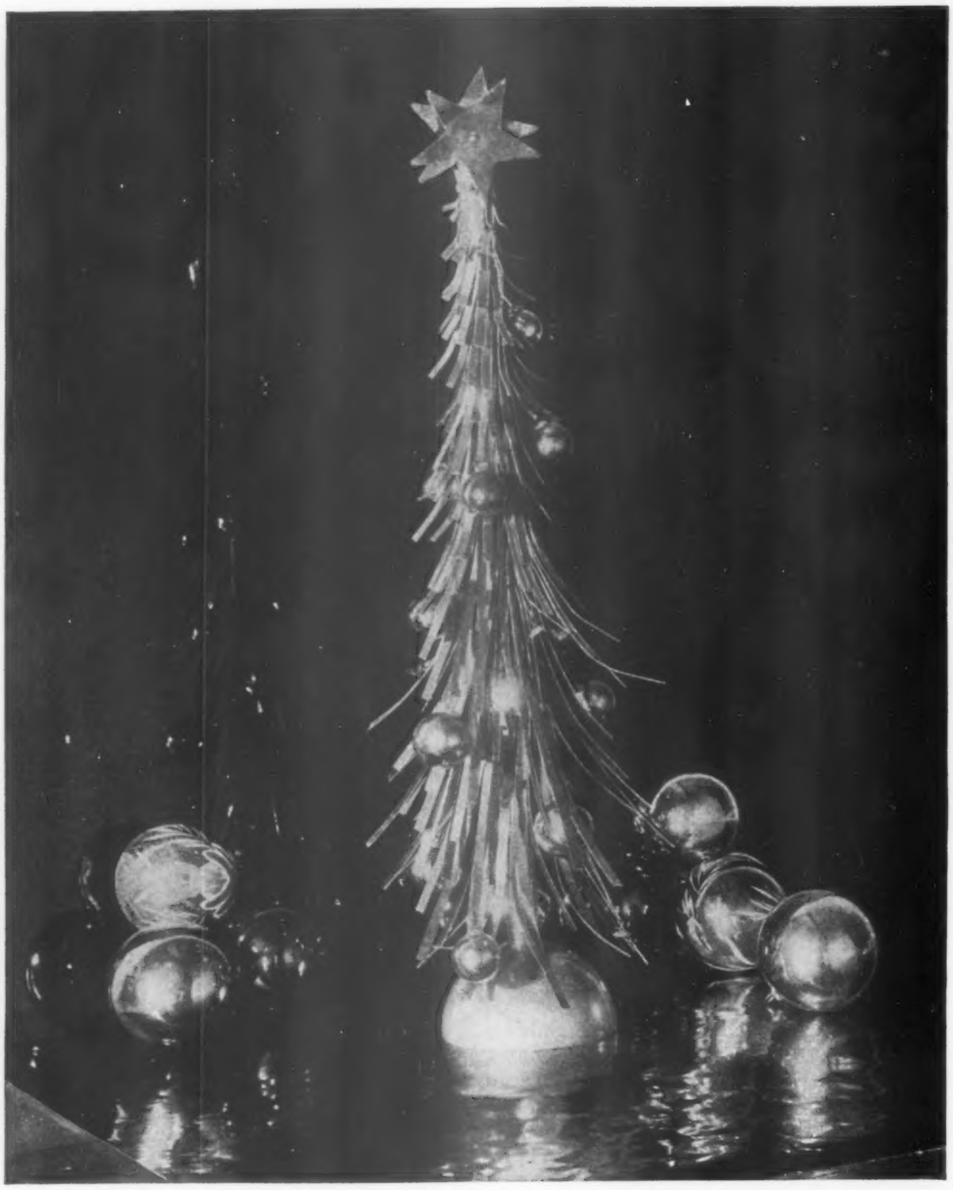
On the personal card a little nose thumbing wasn't out of place in the cynical thirties, for one *must* be clever!


A HAPPY NEW YEAR FROM A PAIR OF "CARDS" 1934-1935 A MERRY CHRISTMAS AND
H
GUY
HEMMINGWAY
RUTH
HEMMINGWAY
H



In the late twenties irreverent angels sing irrelevant songs—another "smart" type of card of that period



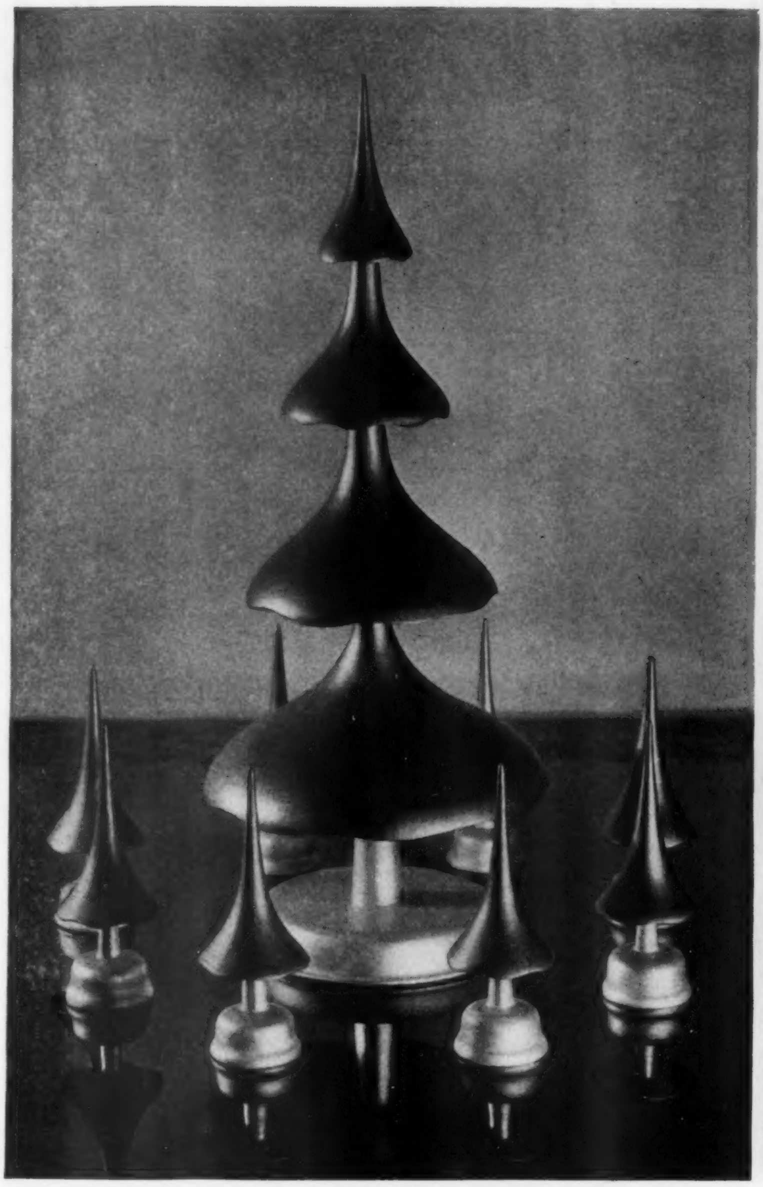


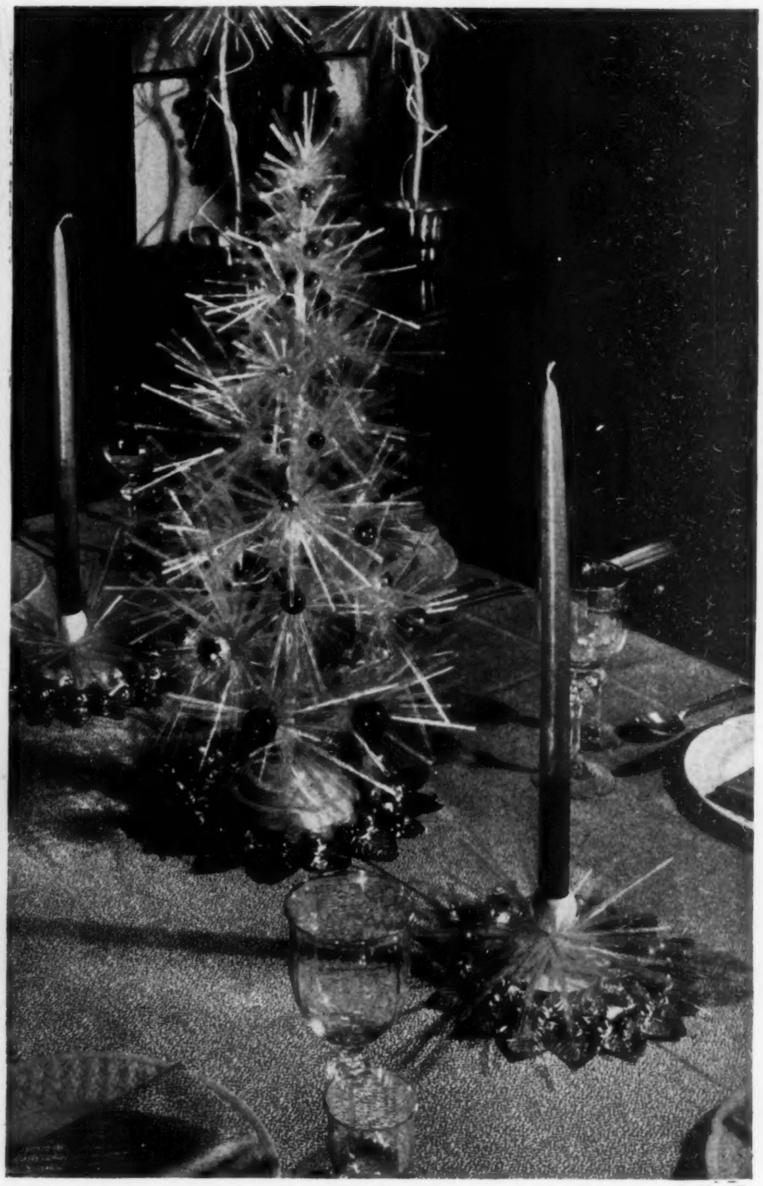
Synthetic Christmas Trees

— and Synthetic Angels

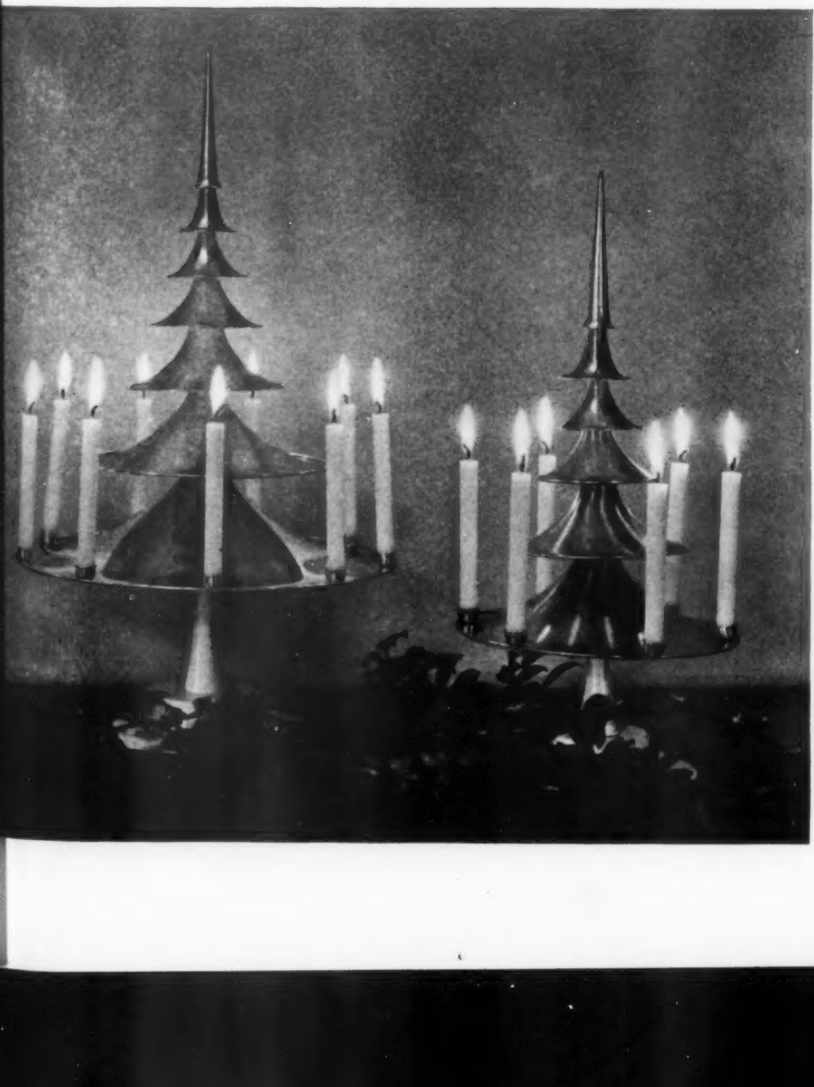
CHRISTMAS would not be Christmas without a tree—whether it be one of the old-fashioned evergreens with its pungent pine fragrance or one of the make-believe kind shown here. This year the shops are offering so many different and original "trees" that our imagination may be given free rein in planning the table or room decorations. The tree at the left is of frosted glass with wooden base; from Gerard. The one beside it is made of narrow strips of metal and has colorful ball trimmings. It is shown by Mary Ryan.

Again, imagination has been given perfect freedom in the Christmas decorations shown on the frontispiece, page 8. The dainty little figures at the top left are of wood appropriately colored. The reverent little children each holding a candle and the madonna are in beautiful, rich creamy china. The angels with their background of clouds are cleverly made in various poses of aluminum. Some even have trumpets. Little figures from Schmid & Company; kneeling children and madonna from Madolin Mapelsden; metal angels, Gerard.





Merrill

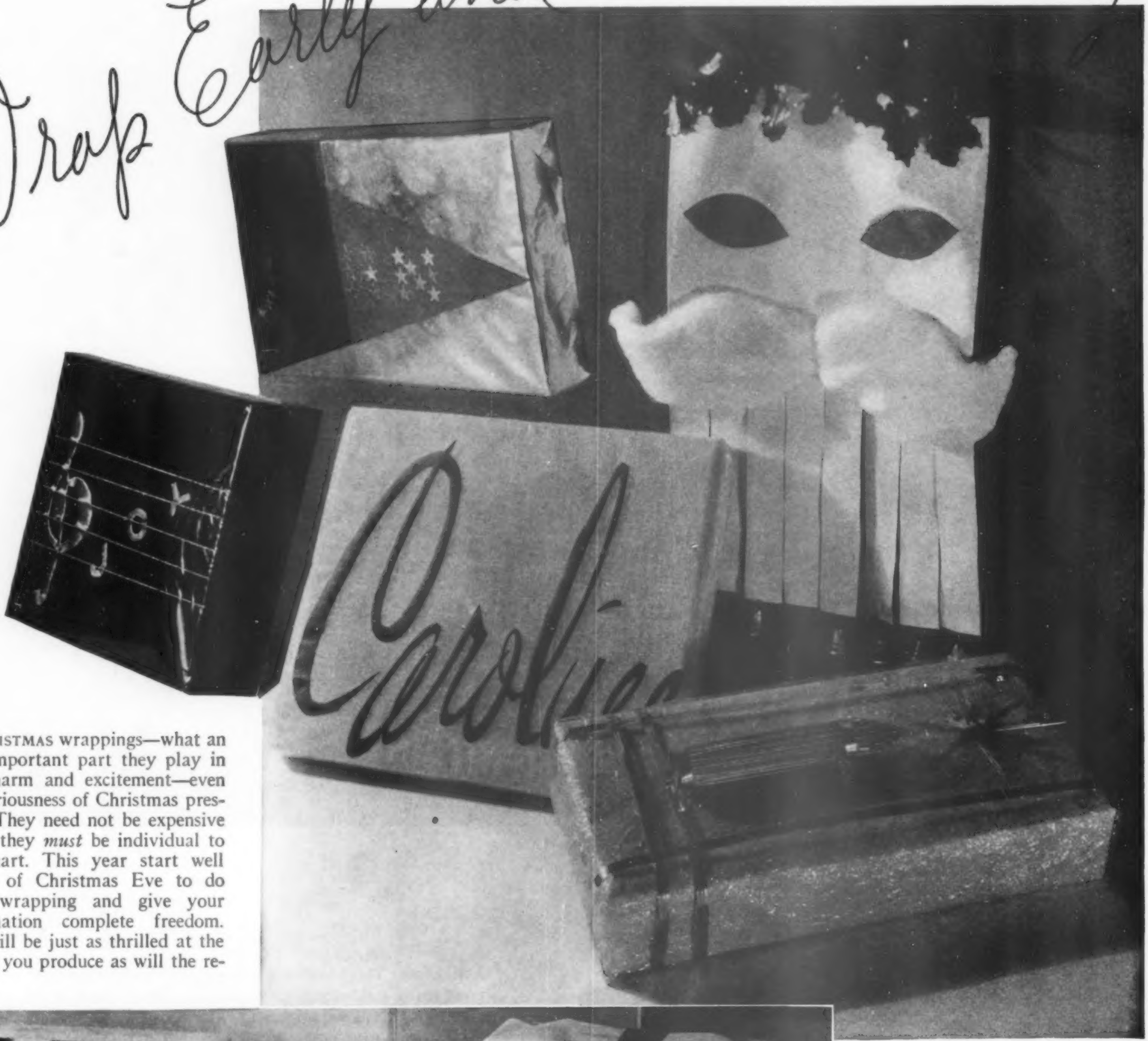


Left, above: This Christmas tree with its smaller place card trees make a colorful table decoration. They are of wood painted in green or white with red undercuttings. From Hammacher Schlemmer & Co. Straws of Cellophane in silvery white are used to make the sparkling tree and matching candlesticks on the table shown directly above. Little brightly colored balls form the center of each sunburst

And for the very modern table one may depart from the conventional candlesticks and use these smart metal trees at the left. They have painted wooden bases in either white or red. They may be obtained in two sizes from Gerard's

Photographs by
F. M. Demarest

Wrap Early and Individually



Christmas boxes and decorations by Marcella Duffy and Du Pont Style Service

CHRISTMAS wrappings—what an important part they play in the charm and excitement—even mysteriousness of Christmas presents! They need not be expensive—but they *must* be individual to be smart. This year start well ahead of Christmas Eve to do your wrapping and give your imagination complete freedom. You will be just as thrilled at the effects you produce as will the recipients of your gifts. Here we show a few novel ways of wrapping which we like very much and which we hope will offer many more suggestions to you.

In the top picture "joy" is cut out of gilt paper, as is the cleft, and pasted on shiny black paper. The bars are of gilt string. "John" is appropriate for the boy away at school, carrying out his school colors with stars on a pennant with a metallic paper background. The Santa Claus mask is of glazed white paper and intended for a sidelight decoration. His mustache is made of soft cotton, the eyes are openings for the light to come through, a sprig of holly finishes the top, and bells tinkle

[Please turn to page 52]

THE ORIGIN OF CHRISTMAS CUSTOMS

Beatrice Plumb

An American Home reader in Idaho, Mrs. Bell, has raised the question of the practice of giving presents at Christmas. She wrote us . . . "when did the custom become popular, and in what countries did the giving of presents as we know it today originate? My grandfather was a native of Massachusetts; he pioneered this Western country in the 1860's, but his children always had the benefit of a gay and lavish present-filled Christmas. I have seen pictures of gifts given in New England a hundred years ago and yet I understand that it was not customary there. So where did it come from to us?" These questions prompted Miss Plumb to write about some of the practices and customs that have come down to us through the centuries

My wistful thoughts were on the gold of the ancient Magi as I stuffed a small, cheap toy into the last empty stocking. It was that most mystic of all nights, Christmas Eve, and the magic of it was all around me, so that my heart glowed with the starry wonder of it.

I left the misty vision of Eastern Kings laying rich gifts at the feet of a little Child, to see why the tin toy, so gaily wrapped and sealed, refused to go into the last Red Cross sock. I found the cord that tied it had loosened when thrust into so small a space, and when I drew out my hand, the glittering string clung to it.

A bit of ordinary Christmas cord? Nothing is ordinary on such a night! Suddenly it was, to me, a symbol of the golden cord of joy that runs back through the ages, its beginning lost in the gray shadows of the world's dawn. As my fingers closed over the shining strand, I marveled anew at the valiant way this battered old world had held onto joy, treasuring it, handing it down.

Out of the feastings and revelry of ancient peoples there had been sifted those things that held abiding happiness. From the high carnival of pagan celebrations bits of undefiled joy had been saved. So that Greek, Roman, Norseman, Celt, Briton, in passing, had bequeathed to our Christmas cheer their happiest memories.

Their gift of joy! Men had been gift-conscious, I recalled, at what is now our Christmastide, since the first memory of man; for always there had been prophecies of a "God-Gift"—a Savior—to be bestowed at the time of the winter solstice.

"Io Saturnalia! Io Saturnalia! Io Saturnalia!"

I stared at the magic cord in my hand. Where was it taking me? Clear beyond the Christian era, to the pagan celebration, the Saturnalia—exuberant source of some of the shining threads spun through later centuries into that Cloth of Gold which Christian love spreads on a stable floor.

A Roman holiday! Starting at the middle of December and dancing joyfully through the Kalends of January, and beyond. One festival after another! From the seventeenth to the twenty-first of December, the famous Saturnalia when the people celebrated the benevolence of Saturn, who before becoming a god, it was said, had ruled over Italy during the mythical Golden Age, forever past!

That happy time they would bring to the earth again for Saturn's sake. So they proceeded to turn the general order of things joyously topsy-turvy. But through all the mirth and license was the gleam of a dream. Something fine touched the carnival and carousing. Peace was there . . . good will, the vision of a new day, "a shadow of good things to come," as Paul, a fellow Roman, would later put it.

For, while the festival lasted, slaves were freed and criminals pardoned. Masters set their servants at their own lavish tables, waiting on them with inept Patrician hands. Slaves were allowed to choose by lot one of their lowly company to rule as mock king. While, in the streets, rich and poor mingled as brothers. There was a truce to old quarrels, and no new wars could be declared. Transient, mocking, but for a fleeting season freedom held sway and peace prevailed.

And as if they knew they could have no Golden Age without giving, every hand carried a gift as a pledge of love and friendship. There was a special day for children, the Feast of Dolls, when toys were given to good little boys and girls, and, without doubt, to the bad ones, too. Then, on what is now our Christmas Day came the "Birthday of the Unconquered One," celebrated not only in Rome but in Egypt, and wherever men worshiped Mitras, the Persian Sun-god.

On the heels of that, hurried the Kalends of January, the Roman New Year, an occasion for more revelry and feasting. We see them paying calls on one another; "first-footing" their friends, exchanging green branches and gifts.

A Roman father gives his son a piece of gold. "May it bring you wealth" is its wish, mute but unmistakable. Another, a torch; "May you walk in the light of learning!" Or a laurel branch, bespeaking joy, peace, and victory. The season's greetings, not yet inscribed on a card!

The Roman Emperor, himself, is "receiving." Gold, jewels, precious stones, fabulous fabrics—gifts from the high and mighty; but no more rich in love than the colored bead one slave gives to another.

We see the joy of the youngsters, gleefully celebrating their own Juvenilla, the special festival of childhood and youth connected with the Kalends. Giving again!

Gifts! "God so loved that He gave . . ." I whispered, my eyes resting fondly on the little pile of gifts my loved ones had sent me.

Then, through holly-wreathed windows I gazed out on a white sparkling earth, turned as gloriously upside-down as that of the old Romans during their Saturnalia. A world miraculously changed once more, led by a Star, moved by the same strange power that annually sweeps it, transforming the spirit of men, making them brothers! A power still compelling enough to upset the world's estimate of values; to conscript each heart it touches for goodness and gaiety. Goodness and gaiety! Christmas, the one season when religion and rejoicing go hand-in-hand!

I sat there in the soft candlelight, fingering the golden cord, seeing in fancy that company of joy-makers come marching gaily down the centuries and around my twinkling Christmas tree. Who led them? There were so many to choose from—dear St. Francis of Assisi, who gave us the first true carol; St. Winfred and Luther, bearing between them the first Christmas tree; St. Nicholas, who gave us Santa Claus with his midnight journeys of joy, his secret gifts. Which?

Finally I decided it was Gregory the Great, wisest of early popes, who had silenced the scruples of Augustine of Canterbury with that famous sixth century letter of his, gently advising the bothered holy man "to permit, and even encourage, such harmless, popular customs as were capable of a Christian interpretation."

The golden cord stirred in my hand, began its tugging . . . tugging . . . as though it wanted to go home for Christmas, visit the centuries of its childhood; and back went my thoughts with it. Remembering that while the Roman sought his Golden Age—as, centuries later, Christian knights would seek a Holy Grail, which would return when men's hearts were pure again—the Jew celebrated his great winter festival, "The Feast of Lights," bequeathing to Christmas its candle.

WHILE at about the same time, the hale and hefty northern barbarians were celebrating the winter solstice, too. Only, they called it Yol or Yule, from the primitive *Iol*, a wheel—a word which has left its ruts in a dozen languages because pagan hearts expressed their joy and gratitude in festival and feasting to the unseen spirit who turned the Wheel of the Weather—the Giver of Fruitful Seasons, the God of Good Cheer.

Throughout the merry midwinter festivals they ate enormously, and drank to the returning sun, the Norseman seeing that golden circle as the symbol of their god Thor, whose huge oak logs, once lighted in honor of the god of war, now burn on our hearths to celebrate the birthday of the Prince of Peace.

The Yule Log! I drew a little closer to my own fireside, trying to realize what that massive trunk or root must have meant to the barbarian in the bleak blackness of his wolf-infested winter. And for many centuries later, the Yule Log was more than a symbol. It was the blessed guaranty of warmth and light from Christmas to Twelfth Night. Warmth, enough to eat, a safe retreat, and a truce from war—*these* made a Christmas then!

The Yule Log of medieval England was a giant affair, chosen weeks before and carefully dried, awaiting Christmas Eve. Then, decked and garlanded, it was dragged by chains or ropes to the baronial hall where the great hearth awaited it. A joyous procession accompanied it, and shouts greeted its approach. It was still the emblem of good cheer! Once inside, each one of the merry assembly sat upon it in turn, to warble or roar a carol. Frequently the "fairest ladye" was enthroned upon it, while adoring squires drank to her with more than their eyes!

THEN the mammoth log was dragged to the hearth, so that the fire could be started with the charred end of last year's log. Round it crowded the company, breathlessly watching the little flame dancing toward the end of the new log that every day would be burned a bit shorter until finally it, too, would be nothing but a brand to "touch off" the cheer of another Christmas.

A master of ceremonies, renowned for his ability to promote jollity, and keep it going for a dozen merry days, with a grand climax at Twelfth Night, was now in charge, and his word was law. "Long live the King!" went up the lusty shout to smoke-grimed rafters. The new fire danced over the walls, on spears put away for the season, on armor, shields, weapons of old wars. An answering cheer went up, and the fun was on!

The master of Merry Disports was now the genial autocrat to whom every knee, even that of his host, must bend for those twelve days set aside as festivals by the great King Alfred who reigned in England over a thousand years ago.

"The Abbot of Unreason" the Merry Disporter was called in canny Scotland. But his was a democratic, if irresponsible, reign. During it there was no such thing as sitting above or below the salt. Around his jolly board, you were quite likely to find the Court Fool in the King's place, the King in the Fool's. The whole household was kept in uproarious disorder and continuous gaiety, with masks and mummeries, minstrels and music, practical jokes and farcical antics, until Candlemas Day, when the played-out mock king gladly surrendered his sceptre in favor of a more orderly, if duller, régime.

Some of those old Masters of Ceremonies received large sums for "disporting." Henry VIII paid his King of Yule what would be equal to a thousand dollars in our currency. Ten times that amount was spent by a "Christmas Prince" for the twelve days' festivities for the Inns of Court in Queen Elizabeth's day.

Fifty years later, as if sane folk might have suspected that the Mad Lord of Misrule was riding for a fall, we read of a "King of Christmas" driving in state through the city streets, his retinue of the twelve "days," each costumed to represent a different month of the year; tailed up by "Lent," in white garments trimmed with herring skins! Sadness and a holy time must follow all this, sighed some long-faced Puritan.

And soon it was so. For, with the temporary ascendancy of Puritanism, the Master of Merry Disports was smashed, along with the church organs. "They had not kept their holly holy," lamented a writer of Pepys's day.

In later centuries the mock kingdom, a shadow of its old flamboyant self, reappeared for a brief time, restricted to the last day of the twelve, its king and queen being chosen by the bean and pea baked in the Twelfth Night Cake, a custom continued to this day, not only in America but in many other lands. Nothing else is left of the Topsy-Turvy Kingdom, fallen because it was gay but not good, unless, perhaps, the grotesque paper caps found in Christmas crackers are flimsy relics of the costumes of the Mock Court.

And what of the Yule Log, which encouraged the mad revels? It is still the glowing heart of an English Christmas. In thousands of homes the new log is lit with a brand of last year's clog while the undemonstrative Britisher, for all his silence, feels his throat tighten, his heart quicken, as the new log takes "torch" from the old. And in remote parts of rural England there are still yokels who call it a *Gule* or *Iul* block, thus in a word touching hands with the Scandinavian pagans who saw in its golden heat the Sun Spirit who not only with a turn of his weather wheel could change their bleak, barren winter into another green spring, another harvest as magically golden as himself, but who was also the giver of peace and good will, and all that made the life he created and saved worth living.

AND what of the Minstrel and Mummer whose stage was the ruddy arc of light thrown out by the Yule log? The minstrel left his heritage in the old-time carols; the mummer in the Christmas pantomime, and in those rare remnants of "mumming" still found in forgotten corners of England.

Many a winter night, as a child, I have stood at the back door of my English home watching in gleeful terror the absurd antics of the Christmas mummers, black-faced or masked. I would listen with bated breath for:

"Here come I, Beelzebub!
  Under my arm I carry a club,
Under my chin I carry a pan—
  Don't I look like a nice young man?"

This terrifying gentleman, Beezlebub, I knew was probably the Manor groom, the Squire's coal-and-knife boy, or the Vicar's "Boots"—anyone with a glibber tongue than the plough boy or village yokel who filled the lesser parts. Still, no child of Ancient Rome ever had more delicious shivers over masked monsters sporting in classic marble courts than did I when St. George, clad in chicken-wire armor and coal scuttle helmet, was being bested by the Dragon outside our kitchen door!

Utter, incongruous nonsense? Of course. But as evidence of how children of all ages loved it, we find the word "Mummer" in various forms, in many languages, and while in some it means a masked person, and in others, a fool, we know that it is there because it stood for a certain kind of absurd clowning that made for a merry Christmas. And whether you attend a costume or masked ball this Christmas, or play charades at a family party, you are being a mummer—which even Julius Caesar found amusing!

The golden cord of joy twined the holly wreath at my window, the mistletoe at my door, so that I saw them with the dream-filled eyes of other days.

The holly wreath spoke of timelessness. The circle, being endless, had always been the symbol of eternity, and any green leaves that survived winter were thought to have supernatural powers. Greeks and Romans decked their homes with evergreens. But the northern pagan put a new interpretation to the old custom. He hung an evergreen wreath at the door of his hut as a refuge for some poor waif of a forest spirit.

Suddenly I recalled how my little Welsh mother, on the first Christmas Eve I ever remembered, had hung a silvery wreath at my nursery window, to remind me, she had whispered, of the light shining around a little head, cradled in the hay of a Bethlehem manger. If He should be walking our way tonight, she told me, He would see that wreath and come in, knowing that we loved Him.

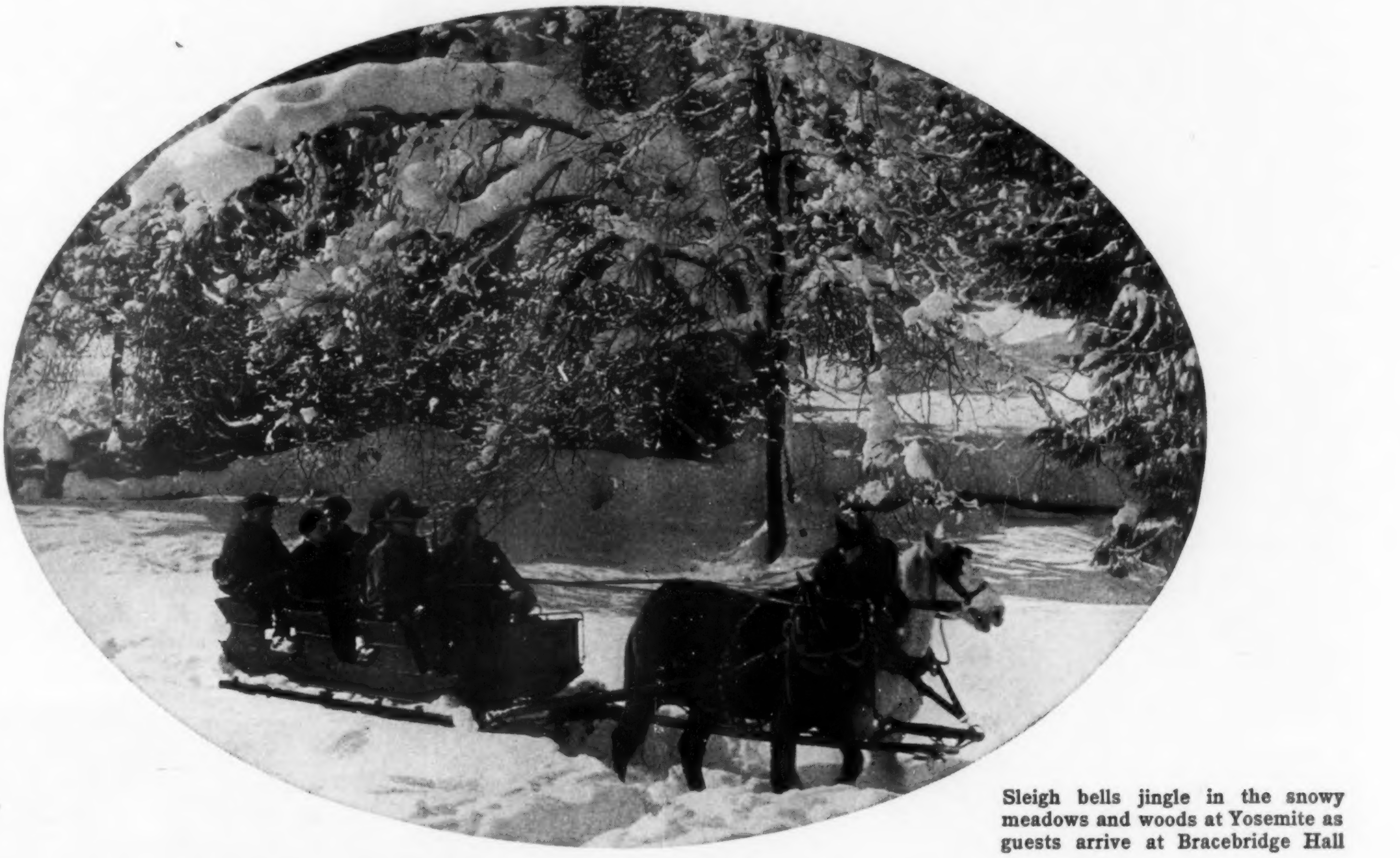
Holly! Without doubt the word was once "holy." There are churchwarden's accounts, yellow with age, stored in the hollowed oak-trunk chests preserved in vestries of ancient churches. And in those quaint, meticulous entries "nails" may appear spelled four different ways on the same page. But not "holy." Thus in a churchwarden's account of four hundred and thirty years ago we read, "Paid . . . the *holy* bush agayn Christmas." And twenty years later, "Item for *holy* and ivye at Christmas."

Then in the days of Good Queen Bess, even the conduits and the standards in the streets were decked with "whatsoever the year afforded to be green." These may have paved the way for present-day Christmas trees.

I rose to straighten a sprig of "holy" over my bookcase, glad that they had planted a tree of it in "the heart of England." Honest, healthy blood-red berries, staunch green leaves, growing in the open, with nothing in its past to hide—"holy," a thoroughly Christian tree!

But not the mistletoe. Something of sorcery still clung to its olive foliage, its wan berries, something eerily pagan. I shivered a little as I stared at the bunch guarding the portal of my room. Almost I felt the gold cord trying to escape my fingers, tugging to be free, as if mystic called to mystic.

At the same time the cultured Romans were exchanging their costly gifts, my poor Ancient Britons, almost [*Please turn to page 56*]



Sleigh bells jingle in the snowy meadows and woods at Yosemite as guests arrive at Bracebridge Hall

A page from Washington Irving's "Sketch Book"

Herbert O. Warren

RIGHT out of the pages of Washington Irving's *Sketch Book* step Squire Bracebridge, his Lady, friends, and guests to revive the merry feasting, good fellowship and stately ceremony of a traditional 13th century English Christmas Dinner. (While Squire Bracebridge lived in the early 19th century, the actual feast held in his Manor was based on his desire to revive medieval English traditions. The customs and costumes, therefore, dated back six centuries.)

California's Yosemite Valley, always inspiring, is the scene of this annual festival at Christmas time. The valley, as though especially for the occasion, is clad in a deep blanket of snow. From the windows of the luxurious Ahwahnee Hotel majestic Yosemite Falls is but a narrow, trickling stream tumbling over piles of ice. Snow clings to crevices of the rocks, and weighs down trees. The meadow in which the Ahwahnee is located is mantled with snow—even far-off Glacier Point and other prominent cliffs are transformed by winter's touch. The whole scene is like a massive reproduction of a Christmas card of days gone by.

Bringing in the Yule Log is one of the good Squire's innovations. Washington Irving explains that the "Yule clog is a great log of wood, sometimes the root of a tree, brought into the house with great ceremony on Christmas Eve, laid in the fireplace and lighted with the brand of last year's clog. While it lasted there was great drinking, singing, and telling of tales. Sometimes it was accompanied by Christmas candles; but in the cottages the only light was from the ruddy blaze of the great wood fire. The Yule clog was to burn all night; if it went out it was considered a sign of ill luck. The brand remaining from the Yule clog is carefully put away to light the next year's Christmas fire."

In the glowing dusk we see a procession of men dressed in white as Druids. As they approach the hotel they sing carols, and hold flaming torches above their heads. The spectacle is one of beauty and dignity. The snow is dazzling white, and the white beards and robes of the Druids lend an ethereal charm to the procession. Slowly they chant their haunting and archaic chorus. Behind the white-robed figures is the cool green of the forest—a striking background for the living red torches and fire.

Last in the procession are four men bearing a stretcher upon which the enormous Yule log rests. As the group passes the windows, the first man holds a huge Christmas wreath high over his head. The Druids leave

Squire Bracebridge and his friends seated at the head table. The jester and the housekeeper look on

Californians, Inc.

With the retainers chanting an old melody the Majestic Peacock Pie is brought forth midst great pomp. In reality it is a young California turkey

The medieval practice of serving a rich dish ornamen with peacock's head at one end and tail at the o

their torches at the door and proceed up the lounge past the Christmas tree, trimmed and lighted, to the fireplace.

The log-bearers, with a low benediction, place the log in the fireplace. Suddenly a jingling sleigh is heard and Santa Claus, laden with gifts, appears on the scene. He has a sack of toys for the children, and as he calls them by name he hands them a gift.

Early on Christmas morning the lovely strains of carols wake each guest. Through the great hotel floats the familiar melody of "Holy Night," followed by "Noel" and "Adeste Fidelis," sung by a choir of men and women. After their voices die away from the corridors they can be heard in the Valley singing traditional songs. We are reminded of Washington Irving's well-known description of the carols at the Bracebridge Manor:

"Presently a choir of small voices chanted forth an old Christmas carol, the burden of which was:

> "Rejoice, our Savior he was born
> On Christmas Day in the morning."

Snowflakes as large as silver dollars are falling. Through the stained glass windows of Bracebridge Hall (the Ahwahnee's dining room dressed for the occasion) a flurry of snow softly blows against the panes, then melts in evanescent beauty.

There is much activity about the hotel, for invitations to be the guests of Squire Bracebridge have been issued, according to the old English custom. Women are fitted to dresses with panniers and watteaus; men affect wigs, long hose, black pumps, silken trousers and coats. Everything is in readiness for the Bracebridge Dinner.

Seven blasts of trumpets are heard throughout the Manor. Guests assemble in the great hall and await the entrance forthwith of Squire Bracebridge and his family. The setting is most attractive. The large dining room, transformed into a baronial hall, is decked with wreaths hung over colored pictures depicting the winter sports of today and those described by Irving. On a stage at the far end of the room is a long table decorated beautifully with fruits, shining silver and glassware, and behind this a buffet laden with pumpkins, apples, and oranges.

Each small table about the hall is set with a thin slab of a tree, tied with a bow of red, and several low candles in red cups, such as are seen in mission churches before the altars, making a simple but effective

Right: His Reverence, the Parson, from his high and elaborately decorated pulpit announces the Four Presentations. Below: the Jester keeps the Squire and his friends in a jovial mood

decoration that does not interfere with the view of the main table.

To the caroling of a male group in Continental costume, all guests are escorted to seats.

The Squire speaks a few words of welcome, admonishing the gathering as follows:

"Lord and Lady, Youth and Maid,
  Give rein to mirth and let not fade
The tumult of unceasing joy;
  Nourish laughter. Gloom destroy!"

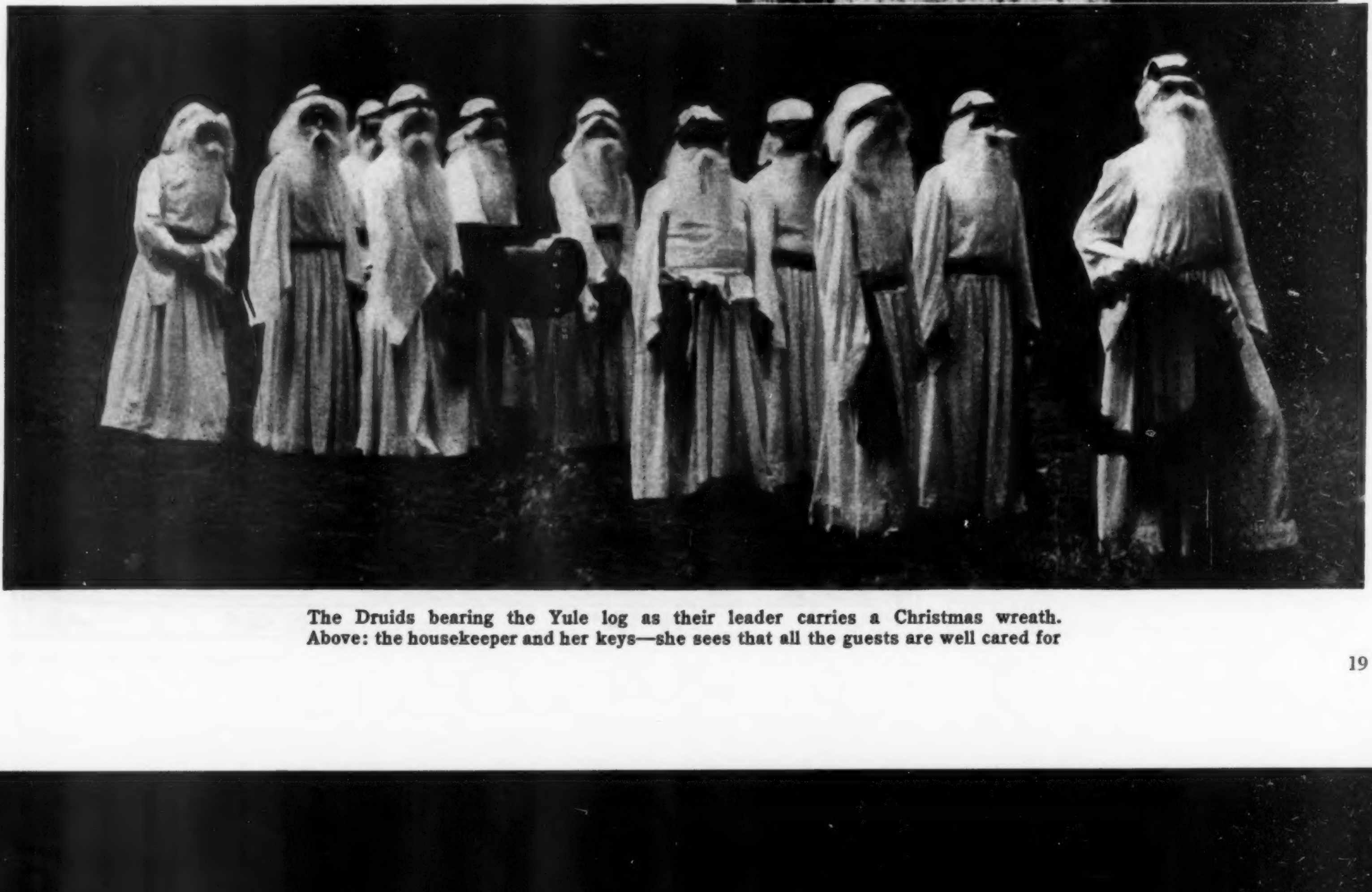
His Reverence, the Parson, from his high pulpit acquaints the guests with the Four Presentations, and thus are the various courses borne to the Squire's table for approval:

The servitors make entrance with a great Fish, singing the while a jolly old tune; then there comes, with right merry song, the mighty Boar's Head and the Baron of Beef. (The old ceremony of serving up the boar's head on Christmas Day was an historic one in the hall of Queen's College, Oxford.) The last receives great honor from the Squire, being knighted Sir Loin, Baron of Beef. Thereupon, and in good time—with the retainers chanting an old melody—the Majestic Peacock Pie is carried to the Squire's table; and finally, the lackeys come into the Hall with lusty song, bearing aloft the Flaming Wassail Bowl and the huge Plum Pudding steaming right merrily.

While the choir again sings carols we see from the windows a procession of neighbors, in the glow of red lights, approaching and bearing their ancient symbol—the jawbones of the horse. The housekeeper, a young woman weighted down with a ring of heavy keys, wanders among the guests throughout the dinner to see that they are being served and happy.

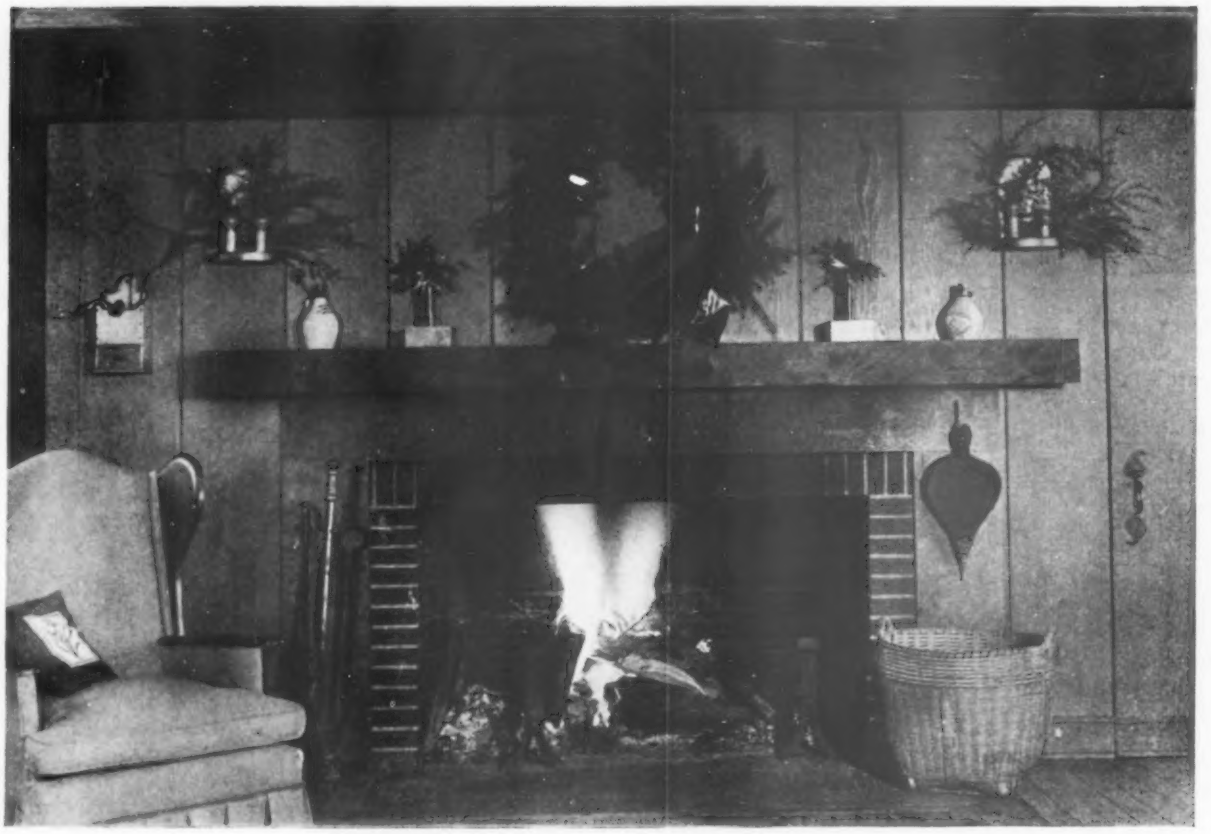
The neighbors come in and offer their thanks to the Squire, and then, accompanied by song, the Squire and his friends depart, bowing and wishing all a Merry Christmas as they pass.

Later, from the veranda of the hotel, we look to the east and watch the moonlight playing on the snowy peaks. Suddenly the clouds lift, and a glowing firefall illuminates the dark mountainside. It is the nightly firefall from the top of Glacier Point—and thus Christmas Day is ended but its memory remains with us.



The Druids bearing the Yule log as their leader carries a Christmas wreath. Above: the housekeeper and her keys—she sees that all the guests are well cared for

Christmas Welcome at Fo'c's'le

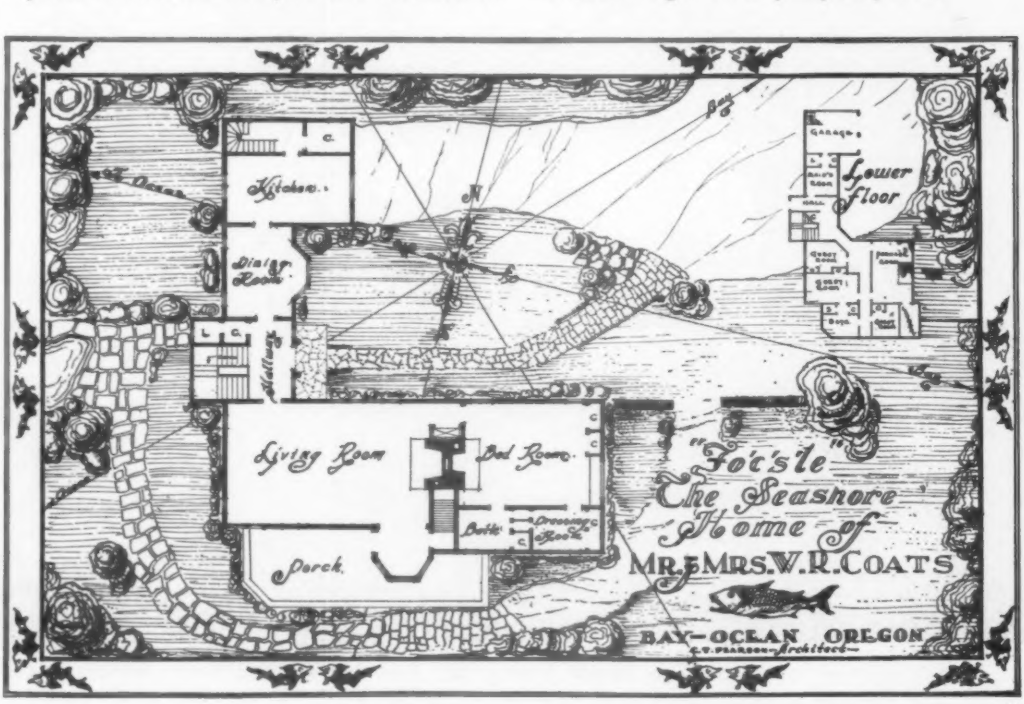


The Oregon home of Mr and Mrs. W R. Coats

Fo'c's'le is a home as nautical as its name suggests. Built on a peninsula looking out over the Pacific Ocean on the west and Tillamook Bay, Oregon, on the east, it is on the crest of a hill and from every room in the house one has a marine view. But it is the kitchen in this house, with both bay and ocean view that is its chief attraction. Even without the warmth of the glorious early morning sun or the splendor of the afternoon sun this room with the brightly painted flowers on the panels of the cupboard doors sends out cheer and warmth on the gloomiest and most rainy day.

When we decided to build our house I immediately started to plan the kitchen. For years I had known that my kitchen, besides having to be efficient with modern labor-saving devices and scientifically planned as to arrangement of equipment and pleasant to work in, had to be more than that—it had to make you want to linger, to make you dream, and to be happy and content in your work. All kinds of kitchens were studied and I definitely came to the conclusion that the peasant kitchen with its quaintness and old world charm was the kitchen I must have. And so it is into my kitchen I shall invite you.

Remembering the quaint and crude beauty which our Pennsylvania Dutch people created in their dower chests, I chose that as an example from which to build my story-book kitchen. In back numbers of the *Antiques* magazine I found a series of articles which aided my architect and me materially in choosing the best colors and proportions. My architect very skillfully caught the spirit of these stiff, yet graceful, flowers standing in their odd-shaped vases. The flowers stand out against a background of warm gray and an edging of mauve-violet separates the center of the panel from the outside border. The panels have been antiqued and crackled so that they give a feeling of having mellowed with age. To harmonize with these painted panels I chose a Dutch blue stain to use for the woodwork on the cupboards, dresser, desk, sink, and window casements. To keep the room from becoming too dark I had the walls, ceiling, hand-adzed beams, and floor stained a light warm pumpkin-yellow.

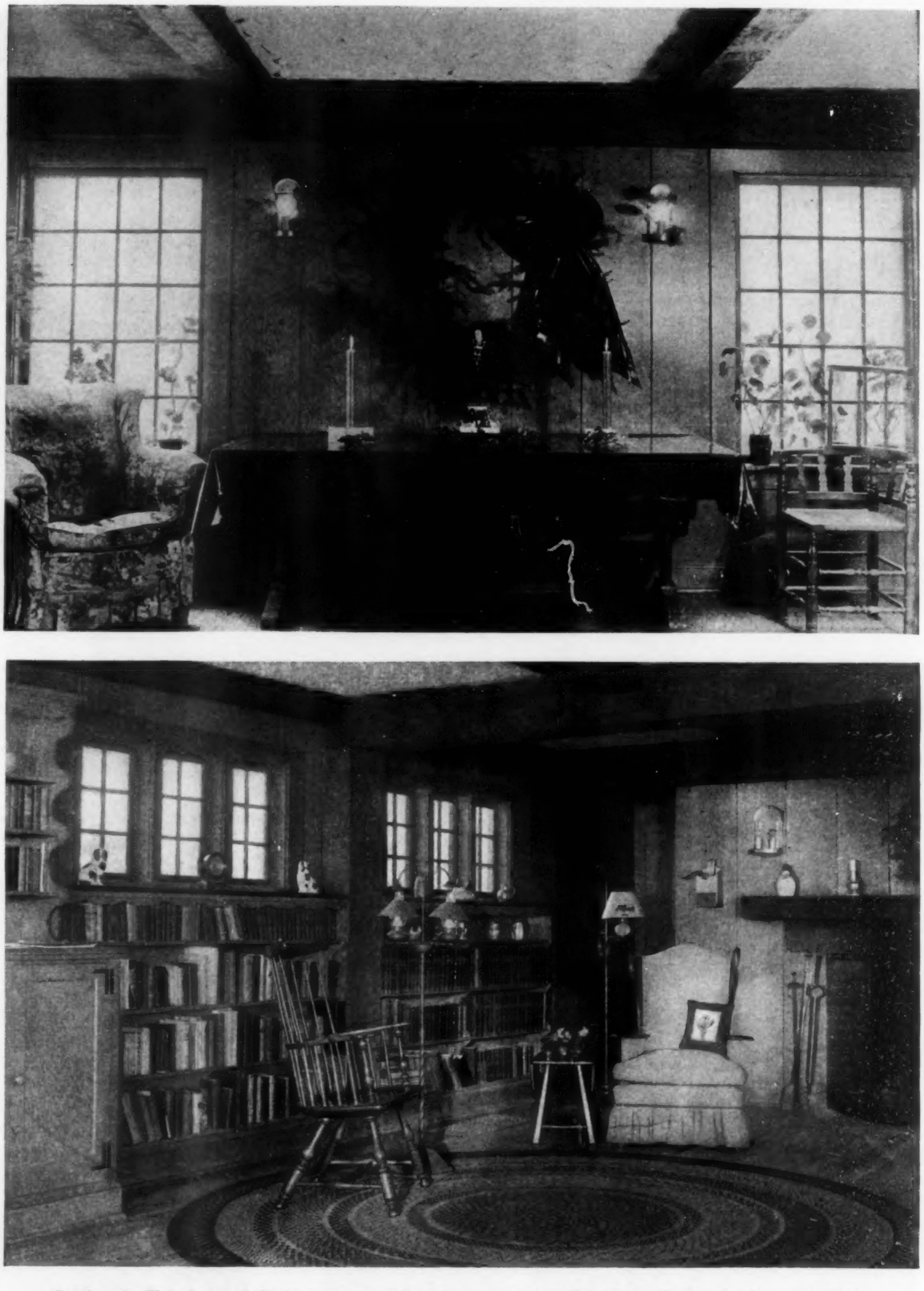


Elizabeth Spindler Coats

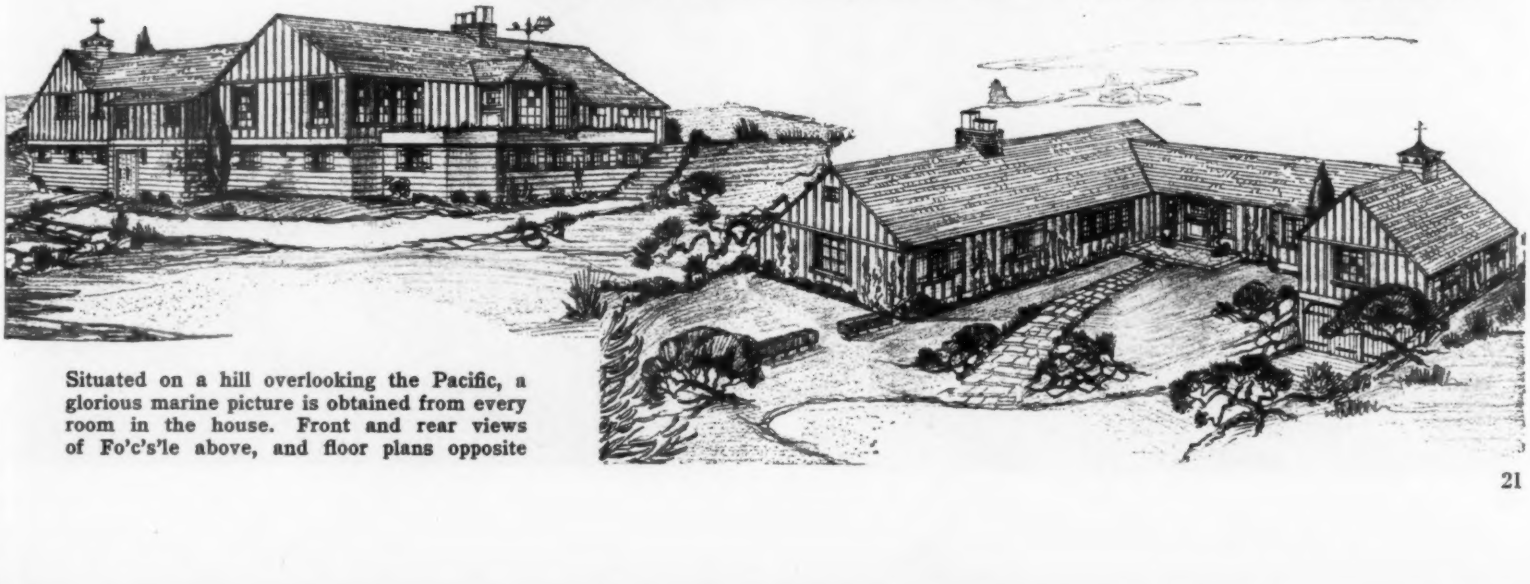
Twenty by ten! too long and narrow for a kitchen? Not when all the work of preparing and cooking of food is done in one end of the room where are the sink, stove, and work-bench; and the other end given over to cupboards, dresser, table, and wagon seat. One can sit here and watch the fishermen and crabmen after their daily haul, or a steamer on the horizon or a lumber schooner come into Tillamook Bay to load up with lumber. There is always something happening, if nothing more than just the change of tides or color in the ocean depths.

From the electric stove I removed the legs and built a cabinet underneath. This is not only easier to keep clean but I utilized that waste space to hold my most used pans. Over the range is a spice shelf with a little full ruffle matching the mauve-violet wool of the curtains and chair seats. Over this spice shelf is an electric light which is high enough to see everything on top of the stove and in the oven.

I did not wish to have the sink in the kitchen; however, after much thought I devised a plan—a cupboard which would conceal the sink completely, one which when closed on a moment's notice could be as attractive as any sideboard. That is exactly what it appears to be when closed; when open the top doors fold back like French shutters and there in front of you are the faucets and rinsing hose and under the top an electric light to aid in cleaning vegetables and doing dishes. The ledge divides in two sections, sliding out both ways to become the drainboards. The double sink is excellent with one side for washing dishes and the other side for draining. The lower doors, which conceal the plumbing, have hooks on the inside to hold the dish-mop, cloth, and drain-pan. The sink cabinet is all I wished from it; it is ideal for efficiency and privacy when dishes are stacked and cannot be done immediately. When I do the cooking and

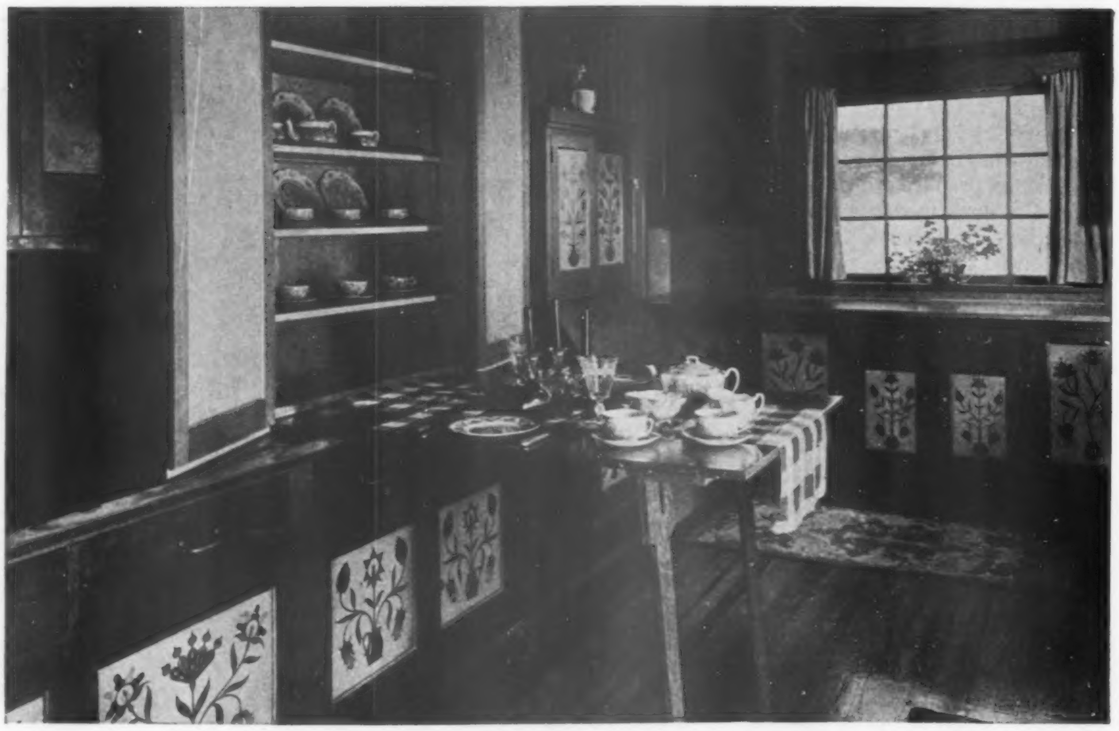


Getting the Yule log and Christmas greens is quite an event at Fo'c's'le. The entire house is decorated inside and out with homemade garlands and wreaths of evergreens growing in the neighborhood



Situated on a hill overlooking the Pacific, a glorious marine picture is obtained from every room in the house. Front and rear views of Fo'c's'le above, and floor plans opposite

Very gay and colorful is the kitchen with its painted panels. The built-in table is an ingenious arrangement

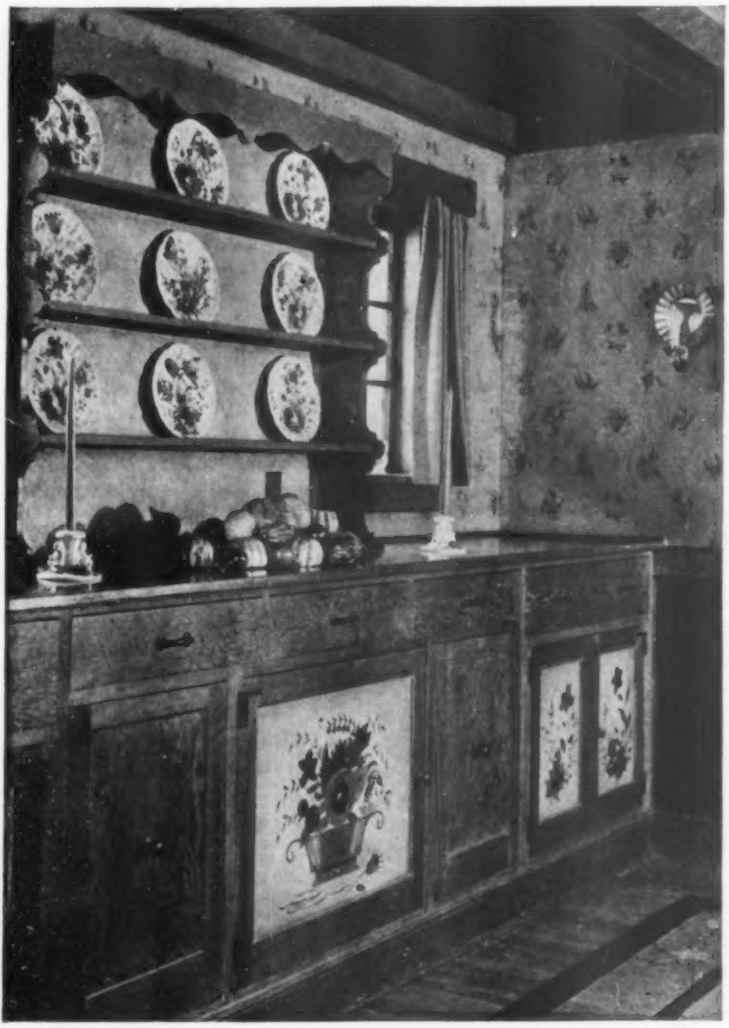


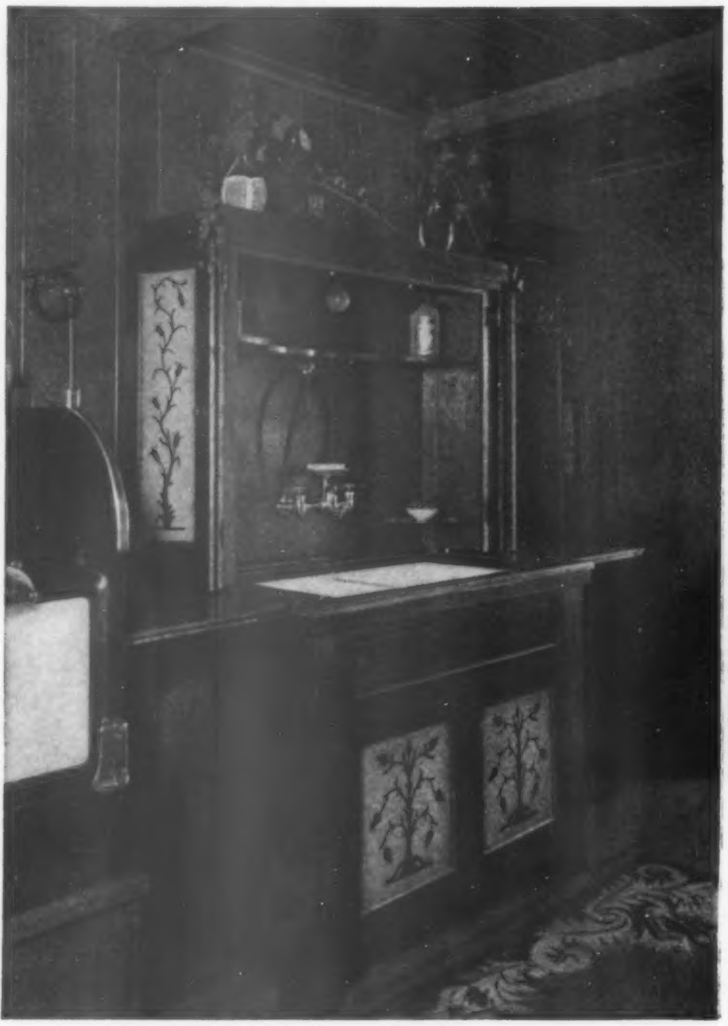
we are alone I drop the folding table, which is concealed behind the two long painted panel doors in the dresser, and it is a very simple thing to serve a meal with no messiness and unwashed pans standing about to see, for they are unwashed waiting in the closed sink, and the room is in perfect order during the meal.

In the long dresser which has the drop table there are under the top ledge six commodious drawers in which are kept the kitchen silver, kitchen linen, aprons, and bread. Under each drawer is a closet where are found the electrical appliances. The top ledge of this dresser is made of spruce with the pores of the wood sealed by hot linseed oil and then covered with a good Spar varnish which has protected the wood excellently, for I have found it wears well and hardly anything will mar it. When entertaining a large gathering this shelf is most convenient for serving and later stacking dishes. Above the ledge are two joining, hanging cupboards which hold the kitchen china, breakfast set, and glasses and are spacious in capacity.

Opposite this dresser or series of cupboards, separated by window and wagon seat, is a small series of cupboards. In the topmost closets I keep the Christmas lights and ornaments, punch bowl, and seldom-used articles. Under these cupboards is my prize cupboard where I keep my collection of old glass, pitchers, odd pieces of china, pewter, and dear-to-me articles. In this cupboard the inside panels have been painted with the gay colored flower designs and, when open, make a lovely setting for [*Please turn to page 55*]

The Welsh dresser-buffet built in across one wall is impressive and decorative with its pie-crust sconces and H and L iron hinges. The sink (below) when opened looks almost like another dresser





Have you a collector on your "list"?

Give him a chest! Even though it may seem to be "for the house," a chest would make a very personal gift, for in it might be stored those personal possessions and collections which never seem to find a safe resting place

Hannah Reid Walker

A PLACE for Everything and Everything in Its Place—so ran the embroidered legend on the Victorian shoe bag. And what a good precept it is. Without a doubt we fail more in providing a place for everything than we do in putting everything in its place. And those things which do have their own place are usually out of sight, it is the things that we just don't quite know what to do with that bother us. You do not often see shirts, socks, and shoes scattered around a house, but frequently you do see a dog harness, a tennis racquet, a stamp album, a bridge score pad, because only too often such articles as those are left to shift for themselves.

With a little bit of planning this difficulty may be overcome; our possessions will give us more pleasure and housekeeping will be greatly simplified. Modern furniture designs are so helpful in this respect that we might make a new axiom, "A Chest for Everything and Every Chest *in* Its Place."

The living room, for all the living there is done there, as the name implies, usually has the greatest lack of places to put things. To look at the average living room you would think that you were supposed either to read or do nothing. There are plenty of chairs and, now that most everyone is occasional table conscious, in most living rooms you can read very comfortably in good light. But what of the other activities that go on in a living room, and of the paraphernalia necessary to them? A highboy is a delightful piece of furniture for this room and holds a great many things. There are various styles: Colonial, Jacobean, Hepplewhite. Such a piece of furniture makes an excellent place to put the family photographs, the kodak album, the games, playing cards, score cards, extra supplies of pencil and paper, the collection of Christmas cards you just can't bear to throw away.

If space is limited in the living room, obviously a desk of the secretary type will hold more than a table desk and yet all too often that point is not considered when we buy. A lowboy is another good piece for this room and looks well with a mirror hung above it. There are also little commodes with three drawers to stand beside a chair.

In the hall there may be a highboy, a lowboy, a chest of drawers. Most helpful perhaps

The man in this household is an ardent stamp collector. He keeps his collection and all his equipment in the Jacobean highboy which stands next to his easy chair. Thus it is out of the way but convenient. Kittinger Co.

The lovely Chippendale chest above, beautifully grained and carved, would fit into a small space, having a top only 14 by 22 inches. Imperial Furniture Co.

Unusual in design is the open chest of 18th-century design from Baker. The piece at the right has exquisitely fine lines typical of Hepplewhite; from Mersman Bros. Corp.

Always popular and in good taste is the Queen Anne highboy at the left, from Charak. Below: This Chippendale cabinet with its glass doors is a good selection if lovely old porcelains are to be displayed; Mersman Bros.

Quite distinctive in style is the little lamp table with gallery top and two drawers for storage. Another Imperial piece. Below it is a solid walnut chest of the peasant type from Charles P. Limbert

Left: A hide-away chest 28 inches high from Tennessee Furniture Co. Above: A pier cabinet which may be used in pairs; Heywood Wakefield

is a low chest as it may be used as a seat as well as a storage place. This is an excellent place for tennis racquets and net, baseball and bat, and rubbers.

A bedside table with three drawers is more helpful than one with one drawer but takes no more storage place.

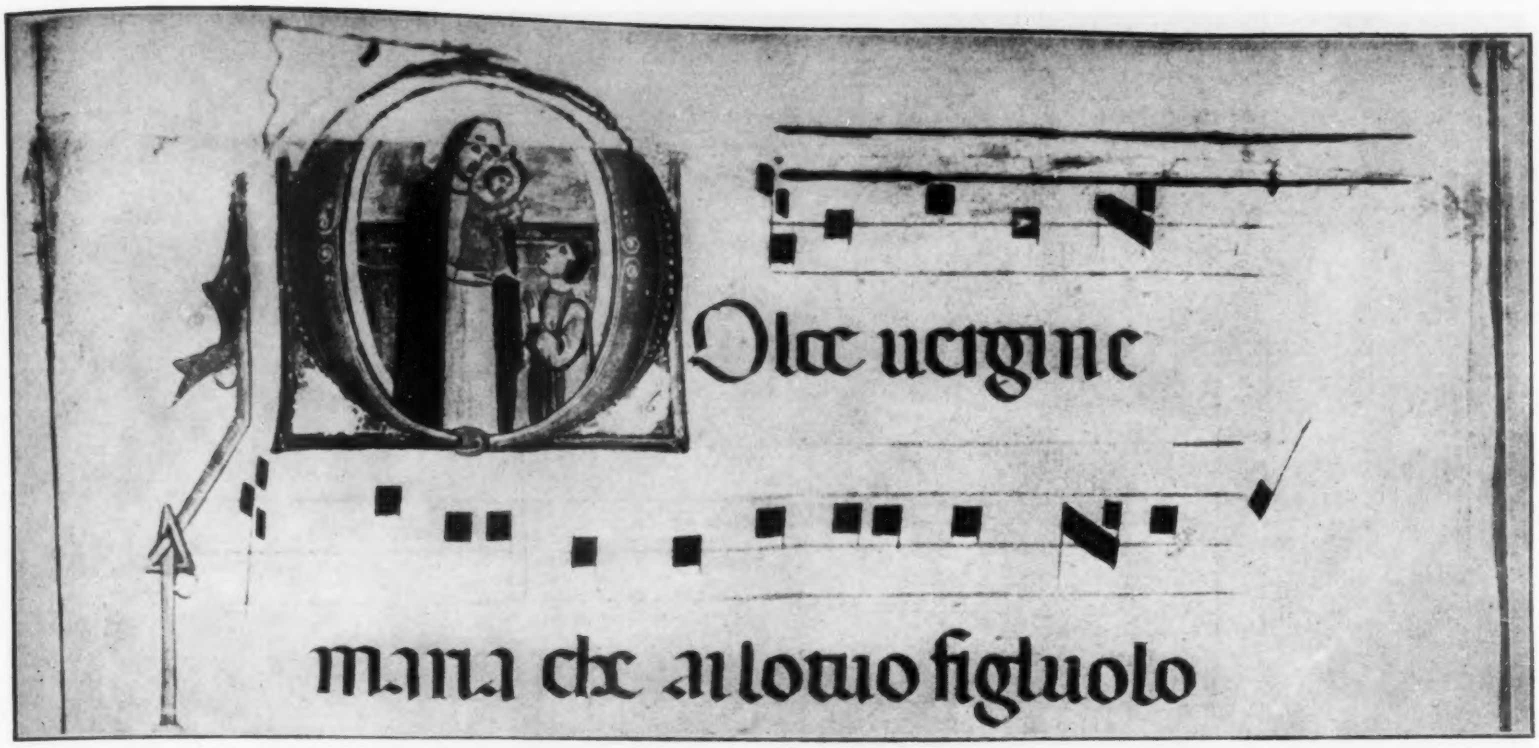
And the children's rooms—was there ever enough space to hold all of their belongings? A chifforobe is a fine piece for a child's room. It holds a quantity of clothes or toys or both. A toy chest is desirable too. However desirable it may be for the boy or girl to have most of his or her belongings neatly arranged in rows on shelves or in drawers there are some things that are just too miscellaneous or dilapidated for any place except out of sight in a toy chest.

Space to devote to guest rooms becomes more and more limited, and yet we cannot give up a guest room entirely; it is necessary to a complete household. And so the tendency seems to be for this room to become smaller and smaller. Provided there is good ventilation and the furniture essential for comfort a small room is quite adequate for a guest's use. A chest with a writing compartment in one drawer is excellent for such a room. It is also nice for a young girl's bedroom, if there is not room for both a chest and a desk.

Is there a family that does not have a few heirlooms laid away—great-grandmother's wedding gown, the fan Aunt Mary carried to the inaugural ball, the christening dress, the old diaries? If these must be wrapped in tissue paper, laid away in boxes, wrapped in newspaper and stowed away on a shelf their care is rather a burden. But if they may be kept in a spare chest, it is really fun to have them. An upstairs hall in a house or a back hall in an apartment is a good place for these treasures.

[*Please turn to page* **59**]

Early American and of maple is the combination chest and desk shown below from W. F. Whitney Co.


Olce uergine
maria che al tuo figluolo

Christmas carols for community singing

Antoinette Perrett

Of late years there has been a spontaneous revival of carol singing. In our town the old carols are being sung at Christmastime in a great community service, in which all the various social groups come together. The main chorus was originally made up largely of members of the various church choirs, all amateur singers, but is now an organized group with a professional director. And this community chorus was joined from the first by the Swedish Men's Glee Club, by Swedish and Finnish choirs, by a French group from the High School and lately by the Scottish Singers and two groups of children.

It is not only the singers, however, although there were seventy-nine the first year and their number has grown to over 200. It is also the audience which makes the gathering memorable and significant, for when over a thousand people come together in a town of only 3630 inhabitants—and the distances are often long on a winter's night, for our town stretches along the rugged coast for some miles—it speaks in no uncertain terms of the abiding faith of the people and the abiding humanity of the old carols.

Last December as we walked up the path of the green to the old white New England church, with the moon rising in back of it amid soft white clouds, we could not help thinking of the first carol that was sung eight centuries ago in the tiny Italian village of Grecia. It was the Christmas when St. Francis of Assisi, in trying to find a way to make the Christmas message clear to the people, made the first crèche or crib by having the manger with an ox and an ass and all the usual equipment of an Italian stable of the time set up in the church in order to represent the actual surroundings of the first Christmas when the angels sang over the fields of Bethlehem the night that Christ was born. "Glory be to God on high, and on earth peace, good will towards men." The population of the neighborhood understood this familiar and homey scene as it did not understand the theological disputes that were being waged at the time in Latin. And, it is written, that the brethren within the church and the crowds of the faithful who came and went with their lighted tapers and torches, in and out of the darkness, poured out their hearts in praises to God, and that the friars sang *new canticles*. And it is these new canticles, these carols, that came fully into their own during the 15th, 16th, and 17th centuries until the wave of puritanism suppressed them.

It seems strange at first that all the early centuries of Christianity, which we might regard as fervent and naïve, had no Christmas carols, but in those early times the clergy found in the Nativity mystical and theological material for their Christmas hymns. It was only when the common people with their distinctly human interests and ideals had the Bible stories told them in their own vernaculars with the coming of the Renaissance that carols were created in which the Nativity was described dramatically not only in the language of the people but in terms of their everyday experiences and set to music that had a simple tune and a natural swing. In fact, the very word, carol, has a dancing origin and once meant to dance in a ring. And in thus forsaking the timeless contemplative melodies of church music, the carol really began the modern era of music.

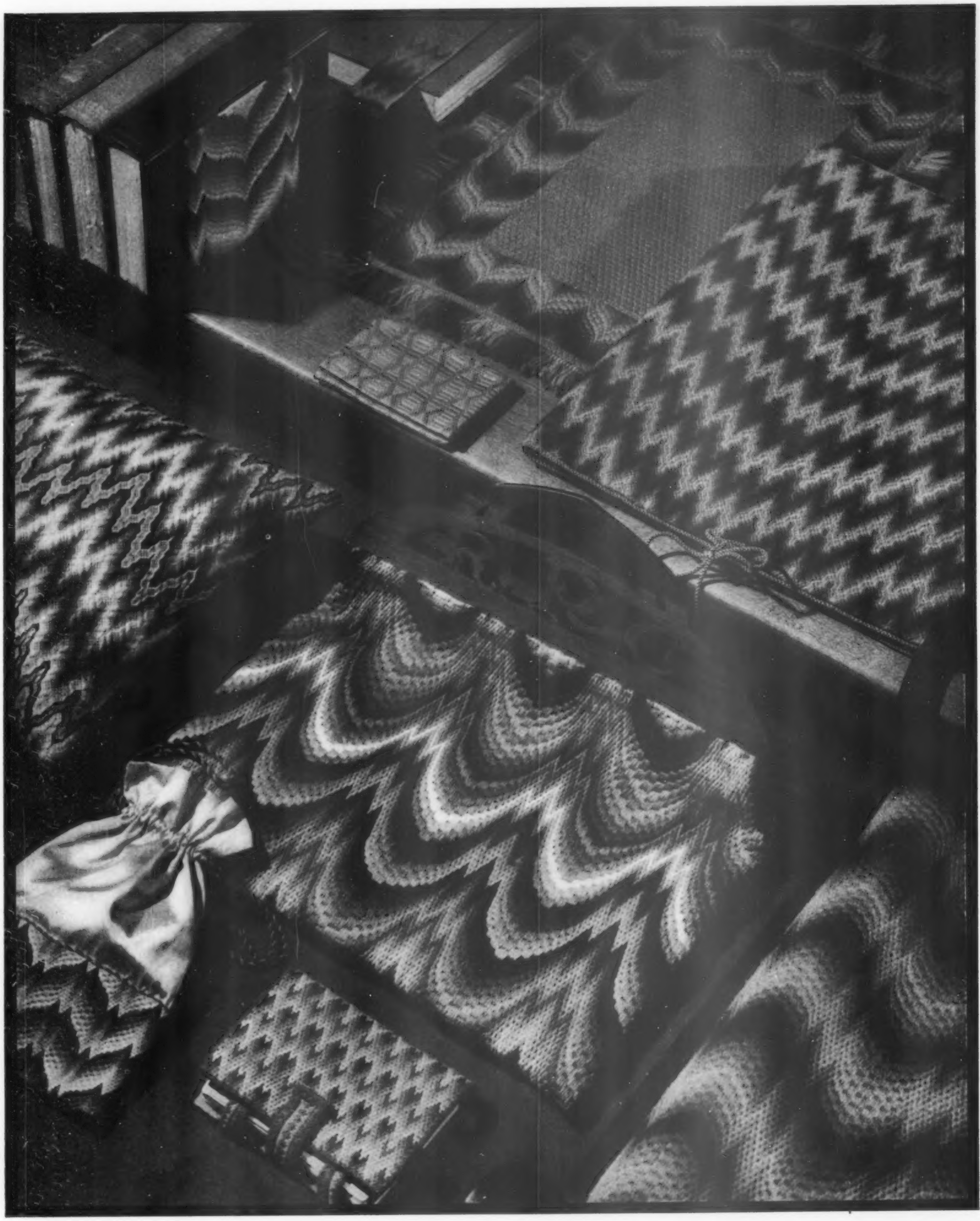
It is said that the carols were created in an age that was simpler, merrier, and more devout than our own. Yet the great popularity of the carol services at present—and they are among the most largely attended of any special services, not only in our small town but even at Westminster Abbey—does not spring merely from a love of the antique or from a love of a charming folk art but from a fundamental kinship with the centuries in which the carols came into their own, centuries of discovery and adventure, of great drama and art, and a widening and broadening and deepening of life in general.

In our town the carol service was initiated by the historical society, and in this we were fortunate, for carols must be chosen carefully with a knowledge of their history and an understanding of their sources if the program is to have real value. And we were doubly fortunate in having on its committee a former dean of the Yale Divinity School and also the wife of a Yale professor who is scholarly in her research and a patient and brilliant organizer. And the fact that they came from Yale was important because it was at Yale, at Prof. Reed's Christmas Carol Service that they had not only loved the folk feeling and humanism of the carols but had learned to appreciate his scholarly research and the perfections of his presentations.

It is well to have a short explanation on the nature and history of the carols at the beginning of a service, and it is also important that the service should be given the right atmosphere. In our town we were fortunate to have the old white church, which we made festive with fragrant greens that we gathered in our own woods and which we softened and mystified with shaded lights.

The audience always arrives in good time, and there is always an air of Christmas cheeriness and bustle and an air of Christmas expectancy, until all at once there is a hush as we hear faintly as from afar the beginning words of Wesley's "Hark, the Herald Angels Sing, 'Glory to the new-born King.'" By and by the voices come nearer and nearer, in the way a processional has, and grow in volume and clearness until the doors are opened and the surpliced and gowned singers make their

[*Please turn to page 86*]



Bargello work, a very useful and interesting pastime, is suitable for a wide range of articles. Book ends, portfolio, card case, knitting bag, foot stool, and table mat are just a few suggestions. Models shown are from the Craftsmen's Guild, Boston. Photograph by George H. Davis Studio

Bargello for Christmas giving

Christine Ferry

Looking for the unusual in gift material? Try Bargello. It is one of the most fascinating of all forms of needlework and the results that can be achieved with a piece of canvas and crewel wools are truly amazing.

To anyone to whom this type of stitchery may be unfamiliar, let me say that the patterns are developed by the count of the threads of the canvas background, that the stitches are perpendicular, and that different textures are obtained by varying the length of the upright stitches and their grouping. By this simple procedure there seems to be no limit to the variety of the patterns that may be developed or the color effects made possible by different arrangements of tones and hues in their relation to one another.

The work proceeds back and forth in rows, and the pattern and color scheme once having been established the process becomes almost automatic. Small pieces like those illustrated on the opposite page make excellent pick-up work to have "on tap" while listening to a favorite radio program.

Notice the way the patterns move rhythmically in little peaks and hollows, sometimes in the form of pendant festoons caught up at regular intervals, or in little zigzags up and down in the fluctuating movement of the lines on a financial chart, or again like the undulations of an ocean swell broken with the crests of the waves. Sometimes, too, the patterning results in a butterfly motif, as in the case of the band across the bottom of the small party bag illustrated. And it needs but little imagination to visualize a growing plant motif in the pattern of the border framing the mat at the top of the picture.

Sometimes as many as six shades of one color are used in developing a pattern, as in the case of the party bag, or again four shades each of two contrasting colors may be employed, like the card case to the right of the bag, while in some of the larger patterns five shades each of as many as four different colors may be utilized.

Single thread linen canvas (an imported fabric) is used for the background, the count varying from 16 to 20 threads to the inch for the bolder patterns, that are done with three threads of the crewel wools, to 22 threads to the inch for those developed in stranded silk, like the calling card case in this collection. Blunt nosed tapestry needles are needed for this particular work.

The simplest form of Bargello repeats the count every row. This is known as the Florentine method and is employed for all the illustrated patterns excepting the cushion at the left and the fortfolio at the right which are developed in a count that repeats itself every fifth row—the Medici pattern.

The diagram (at end of article) shows (A) the fundamental Florentine stitch, laid vertically over four canvas threads in the same line of spaces, the needle passing diagonally across the back under two threads, either downward or upward, according to the direction in which the work is moving, and brought up in the next line of spaces. It points diagonally downward when the line is moving upward and upward when the movement is downward.

When two or more stitches are placed side by side in ascending or descending (B), or step forward and back (C), the angle of the slope is less abrupt, and when the peak is flattened with several such stitches the movement resolves itself into a curve. D illustrates the technique of the Medici pattern that repeats itself every fifth row.

Foot Stool—The Bargello canvas work is an admirable upholstery textile for stools or other small pieces of furniture, and the reverse curve or wave pattern pictured at the lower right is very suitable for surfaces of this nature. These curves are formed of groups of stitches counting 1, 2, 3, 4, 5 and then reverse, stepping up or down, as the case may be, between the groups. Peaks are formed of single stitches stepping up and down.

Five shades each of rose, green, gold, and blue are utilized in the order named, one row to each shade and the lightest shade of one color adjoining the lightest shade of the one preceding. For contrast a single row of black separates the darkest shades of two adjoining colors.

Knitting Bag—Another combination of peaks and hollows is featured in the pattern of the knitting bag with the carved wood top. In this instance the count of the curve is 1, 2, 2, 3, 4, 5, 6. There are five shades each of rose and blue, three of green, two of brown, and a creamy white. The arrangement is varied. At the top, for example, the lighter shades of two colors adjoin one another, separated by the darker brown, while in another pattern repeat the dark shades of rose and brown are separated by a row of blue.

This pattern reverses at the center, so that the direction is the same on both sides of the bag and continues in an unbroken movement when the sides are seamed. Finished size is about eleven inches deep and fifteen in height. It is attached to a fourteen-inch carved walnut top bearing the owner's initials.

Playing Card Case—Below it is a case designed to hold two decks of bridge cards. It is made of a flat piece of canvas work in a rather small repeating pattern done with three threads of crewels in four shades each of green and gold, each repeat topped with three stitches of gold silk (six strand), all worked over four canvas threads.

After the surface is finished, the edge is bordered all around with groups of three stitches of the darkest green worked over two threads, alternating with one stitch of the darkest gold worked over four threads into the surface texture, thus keeping the border straight all around the outer edge and indented on the inner edge.

To form a skeleton jacket for the cards, a canvas strip ⅝ inch wide is embroidered with green and gold and attached inside one end, and a similar strip finishing 1 x 2 inches forms the closing.

In making up this case, the canvas edges are turned in flush with the outer line of stitchery and sewed down. Both straps and case are lined with green moiré, the straps being finished and attached to the inside edge of the cover before the latter is lined.

Party Bag—At the left is a party bag with a Bargello bottom done with crewels in six shades of mulberry with one row of creamy white silk between the pattern repeats. This band is done in one piece, both seamed and folded ends marked with an outline in dark mulberry, and the bottom is finished to correspond. Top of band is finished with a twisted cord of yarn in two contrasting shades, matching the drawing cord, and the body of the bag is changeable taffeta in harmonizing tones.

Book Ends—The book ends are done in a pattern that is quite like that of the bag, but is developed in six shades each of three contrasting colors—blue, rose, and brown—with a row of pale gold silk between. The foundations are heavy sheet metal, covered first with cotton flannel. Then the Bargello end pieces are applied and lastly the brocade lining, which covers the inner surfaces and the bottoms and is neatly felled to the edges.

Book Mark—Shown at the right of the book ends at the center top is the end of a book mark finishing 1¾ x 9½ inches. There is a pointed border done in five shades each of blue and rose and four of purple across each end, and the surface between is filled in with a yellow-green yarn patterned in small diamonds. Edges are turned all around and the back lined with brocade. This small novelty takes but little time to make and is a popular bridge prize.

Table Mat—Close beside it is a most satisfactory mat for a small living room table. This one finishes 12 x 19 inches inside the heading of the fringe, which is tied in, but can easily be made larger or smaller to suit individual requirements. The patterned border is 2½ inches wide. Outside it is a quarter-inch frame and the plain center is about 6½ x 12½ inches.

Each pattern repeat consists of five rows, worked in five shades each of blue, rose and green used in rotation, a line of black separating the two darkest shades of two adjoining colors and a line of golden brown silk worked between the lightest shades. The center is

[*Please turn to page 71*]

Christmas Holly depends on June bloom

G. G. *Nearing*

"My Holly tree never has berries." Thus the ordinary plaint in the Northern states where Holly no longer grows wild.

But in Holly country, lowlands south of the Mason-Dixon Line, those who plant Holly are usually careful to choose berried specimens, and can be sure of crops nearly every year. As you go farther north you find less and less understanding of the facts about the fruiting habits of this lovely evergreen.

Holly will grow in Maine, on the upper Hudson at least to the Catskills and probably to Albany, and on the southern shores of the Great Lakes; and on the Pacific Coast, though not native there. Many gardeners have planted trees in recent years in the more northern localities.

These far-traveled Hollies especially suffer a lack of berries, and for four different reasons. First, the tree may be staminate. Second, it may be female with no male near. Third, it may not have reached bearing age. Fourth, it may be a tender strain from the South, so weakened by cold in its new location that it has not strength to bear fruit.

American Holly (Ilex opaca) grows in two forms, staminate and pistillate. Male (staminate) trees produce no berries, but are necessary to supply the pollen without which the pistillate trees cannot ripen theirs. If your Holly tree is a staminate one, nothing will ever induce it to fruit.

But if it is pistillate and the berries do not form, you need only set a staminate tree near by to insure fertilization. In natural Holly country there are plenty of male trees, spared because less valuable for Christmas greens. And even if no male stands near, wind or bees will bring some pollen from a distance.

In the North, on the other hand, each gardener is likely to plant the female form, and even if there is a male in the neighborhood, it cannot furnish enough pollen for effective wind dispersal; while the bees, since they visit one species of flower only in their rounds, will usually pass by so rare a tree as the Holly unless they find a grove of it. Half a dozen widely scattered specimens in a countryside often escape the attention of these insects. Some pollen may be carried by flies, but seldom to any appreciable distance.

Therefore in Northern gardens each group of Holly trees should have one male not more than 100 yards away. If buildings or many obstacles stand between, even that may be much too far.

About June first the flowers open. On the pistillate tree a small green berry is plainly visible in the center, around which are four stamens lying flat, but these almost never produce any pollen. The male flowers, always on a different tree, show just a tiny disc in the middle, while the four stamens stand erect and carry a small amount of pollen, hardly more than enough to be seen. A single tiny grain of this pollen reaching the female flower is enough to fertilize it and cause the berry to grow and ripen.

You need not even wait for the flowers to open before determining the kind, for while the female buds spring here and there along the young twigs, one only on each flower stalk, the male buds come more thickly in clusters of two or three on branched stalks. This is the first distinguishing difference.

Holly in flower with last year's berries still on the twig. Opposite page: Holly flowers—pistillate at the left and staminate at the right. Photographs by the author

The new growth on which the buds are borne puts out during April and May. You can see the developing buds like small pins weeks before they open.

It is quite possible to produce berry development on a lone female tree by bringing flowers from a staminate tree, scattering them over your female tree while in full bloom, or more surely each immature berry bloom may be directly fertilized by hand.

Hollies vary as to the age at which they first flower. Staminate seedlings often start to bloom when about four or five years old and three or four feet high. I have known female seedlings to put out a flower or two at that age, though usually they wait two or three years longer.

Other Hollies reach tree size before bearing. One that I raised produced its first flower, and that first year only one, when it had reached a height of twelve feet.

As the blossoms are usually fragrant and continue about ten days or two weeks, a large tree becomes an attractive June feature of the garden. The bees hover about it from sunrise till sunset. Though the individual flower is a small thing, greenish white or cream color and inconspicuous, heavy bearing trees open great numbers, perfuming the air and showing plainly at a distance of many yards.

It often happens that the berries of the previous year, unless eaten by birds (which do not seem to like them much), will remain on the tree through the following summer, so that the blossoms have a background of red berries. The new berries do not turn color till October, and even after the young ones ripen, the old berries may still cling to their stalks but soon turn black.

Holly has a tendency (stronger in some trees than in others) to bear heavily one year and sparsely, or not at all, the next. Also trees brought north from the Southern states, though they may have fruited splendidly in their native home, often lose vigor and yield few berries in the colder climate, because all Hollies are not equally hardy, with only the Northern strains able to endure zero temperatures with immunity.

For this reason Hollies for the North are best grown by cuttings from selected hardy and vigorous specimens notable for heavy bearing and good habit. Such trees prove much more satisfactory in the garden than do ordinary seedlings, and often begin bearing when only a few inches high. I have had as many as ten berries on a three-inch plant.

On most foreign Hollies the buds come in clusters in the axil (inner angle) of last year's leaves. Pollen from these flowers, which usually appear in April or early May, is practically useless to American trees, and pollen from the American Holly does not seem to fertilize these foreign trees, even when blossoms occur at the same time.

In the South and far West, varieties of the beautiful European Holly (Ilex aquifolium) may be grown. Some are hardy even north of Philadelphia and about New York City, but must receive the best care in situations screened from wind. The hardiest forms tried so far are the varieties pyramidalis and camelliaefolia, this last one of the handsomest of Hollies with leaves, flowers, and berries large and striking. All European forms should have a male European Holly near to fertilize them, but thus far I have not found a satisfactory hardy male variety.

The Chinese Horned Holly (Ilex cornuta), which cannot stand cold winters even at Philadelphia, is said to ripen berries without any pollen whatever, though of course the seeds in that case will not germinate. Only

[*Please turn to page 81*]

For Santa only!

We appreciate that at this time Santa is a very busy gentleman, so this year we want to show our Christmas spirit by helping him. We are therefore suggesting to him on this and the next three pages a miscellany of gifts suitable for the home, for mothers and fathers, sisters and brothers—and even doggies

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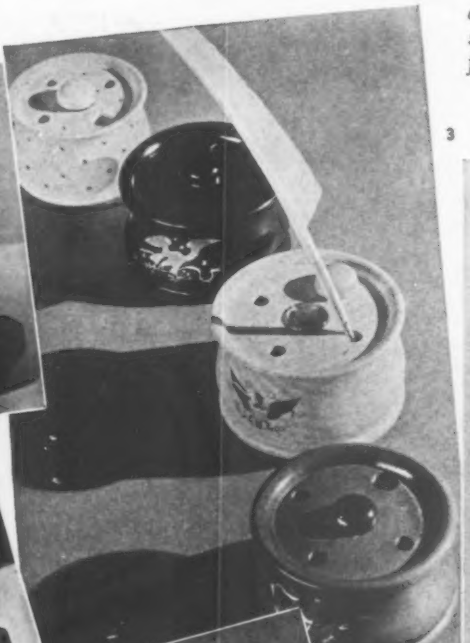
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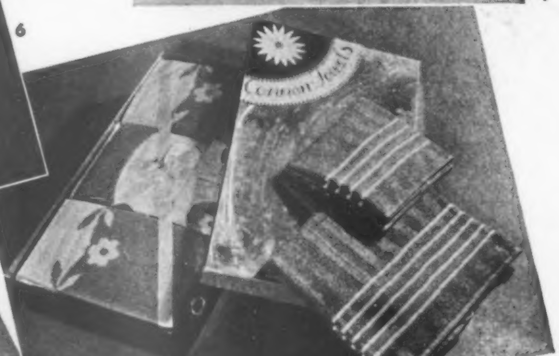
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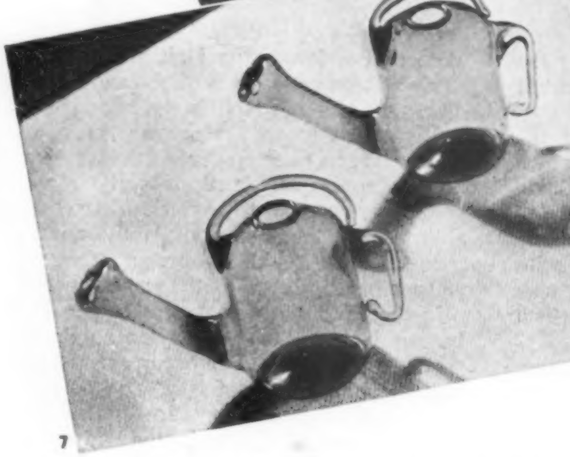
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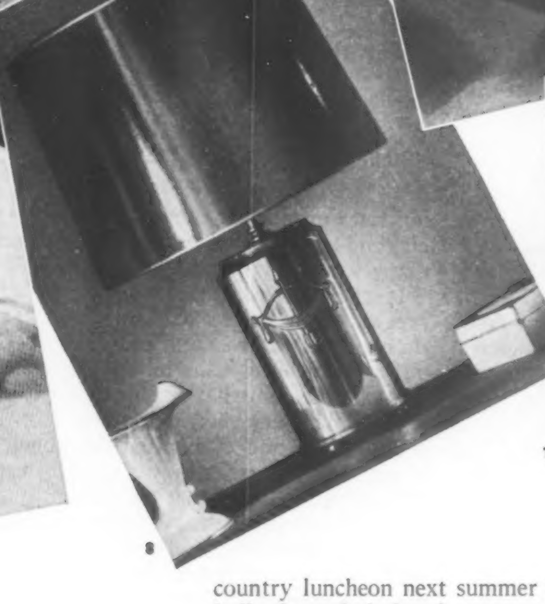
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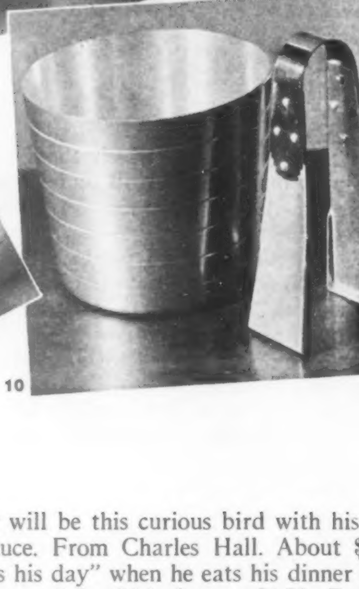
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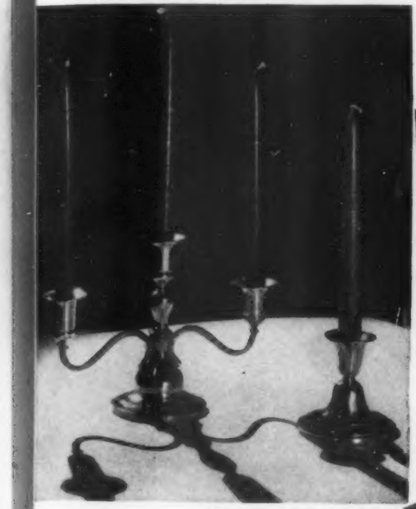
FOR the modernist are black mirror book ends (1.) with crystal ball ornaments. About $7.50 a pair from Peikin Galleries. 2. Scroll bookends in clear glass, amber or green, are simple and decorative at the same time. $2.50 from Abraham and Straus. 3. There is an inkwell for every style of desk, as these versions of one model well demonstrate. They are adaptations of the "Silliman" inkwells made in Connecticut in the middle of the past century and have been created by the Writing Desk of Eaton. About $3.50 each at Altman's. 4. An electric strike self-starting clock in Colonial design, which can be obtained in red mahogany. "Middleton" from Seth Thomas. About $22.50 each. 5. An amusing touch on the buffet supper table or a country luncheon next summer will be this curious bird with his own ladle for salad dressing or sauce. From Charles Hall. About $2.50. 6. Every dog will know he "has his day" when he eats his dinner from this feeding dish of earthenware. Saks 34th Street, $1.50. 7. Tiny watering pots one and one half inches high in blown glass, blue, green, or crystal provide salt and pepper for the garden hobbyist. 75c a pair from Robert W. Kellogg Co. 8. This lamp called "Navarre" in Empire brass finish with red parchment shade trimmed with gold binding is $12. Chase Brass and Copper Co. 9. Cannon's "Charm" set is $3.95 at R. H. Macy and consists of two bath towels, two wash cloths, and one bath mat. Shown also are the new rayon striped towels "Classique." Bath towels $1.50, face towel 75c, and washcloth 25c. 10. An ice bucket in Kensington ware, Ovington's $4.50, tongs $1.75.

CANDLESTICKS are always acceptable. 1. These are from R. Wallace & Sons—one for an individual candle and one for three candles. They are simple and in extremely good taste. 2. For candies, nuts and other small tid-bits is this trayful of milk-white dishes. The tray itself is white, with bright red handles. Stern Bros. About $3.95. 3. Copied from fine old trays are these charming painted trays, 9" and 12" wide, which come in a number of different colors. $1.75 each from Stern Bros. 4. "Rollette" is the name of these cigar and cigarette boxes. Colors are ivory and black or all black with nickel trimmings. At Wanamaker's. Cigarette size about $3.50 and for cigars $2. 5. Grandma may be old fashioned about tea, but she will love being modern about this four-piece tea set! Designed by Russel Wright of metal and wood, it can be purchased from Stern Bros. for about $9.75. 6. A dainty period tray, with pierced gallery, comes in black, white, and also red. The diameter is 15". Retails at $3 at Altman's. 8. A wood basket in polished chromium is a nice addition to the modern interior with a fireplace. Revere Copper and Brass Inc. $10. 9. The modern hostess will be delighted with this very new creamer and sugar, and its handsome tray. It is chromium plate with solid walnut handles. The price is $5 at Altman's. 11. A most convenient double cigarette box is this smokestack from B. Altman at $6. Compact, yet holds large quantity.



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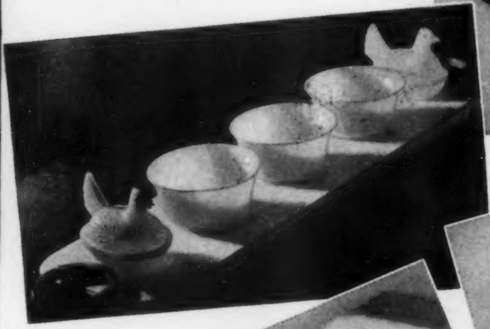

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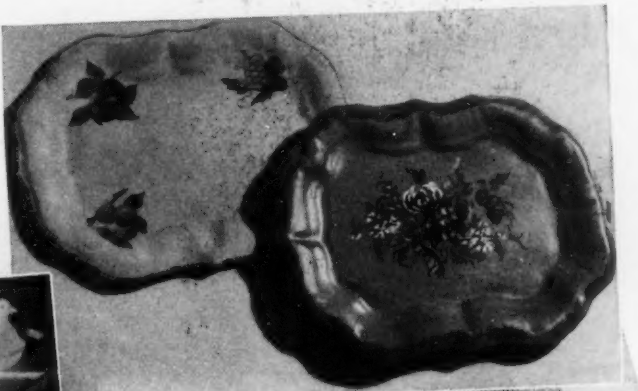

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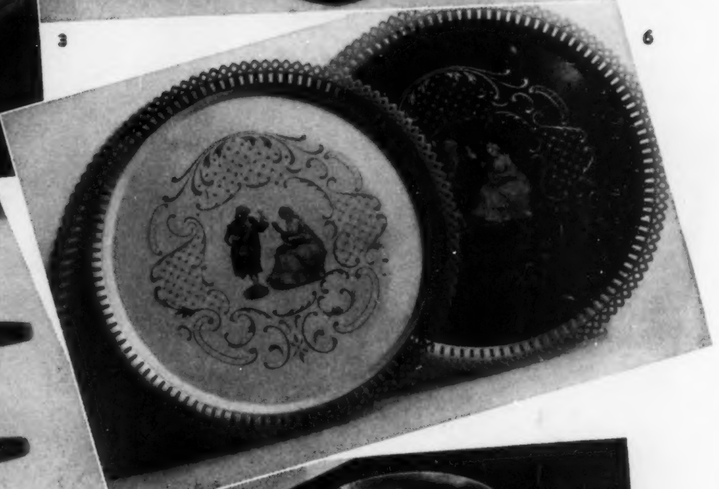

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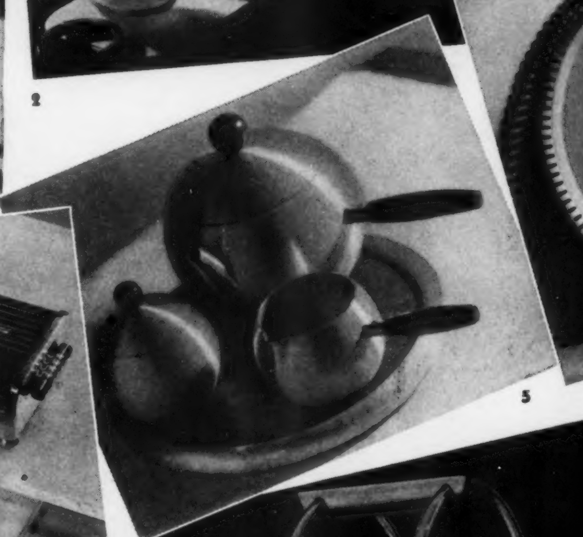

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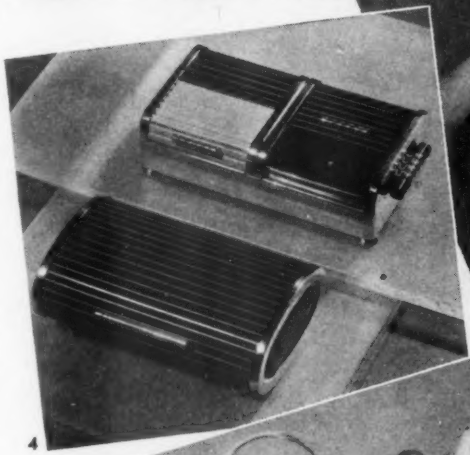

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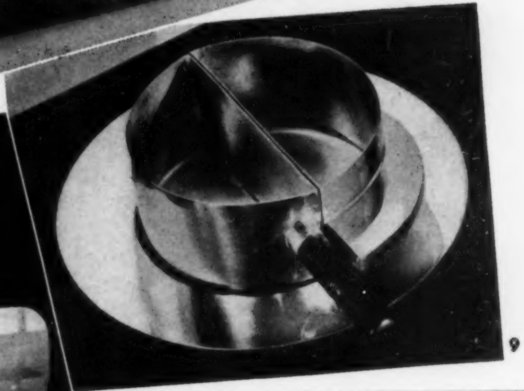

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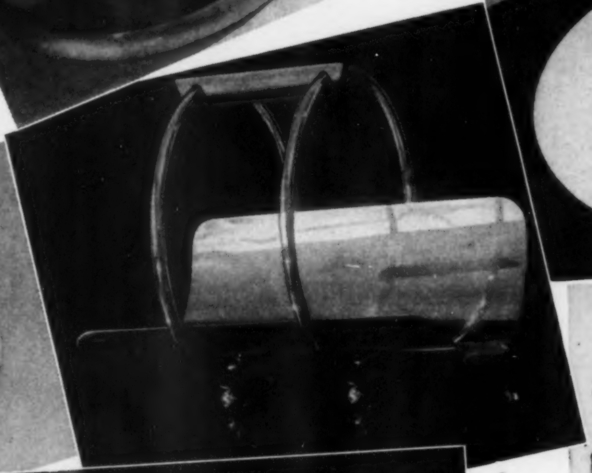

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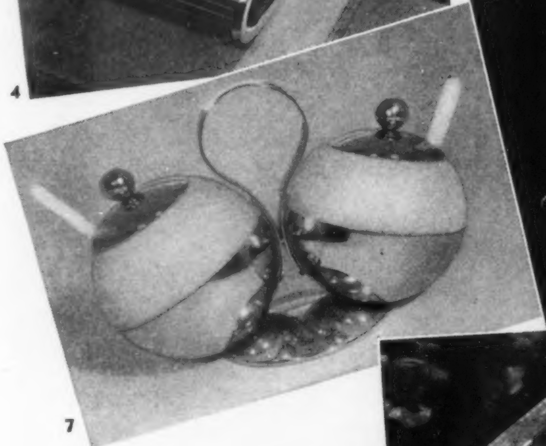

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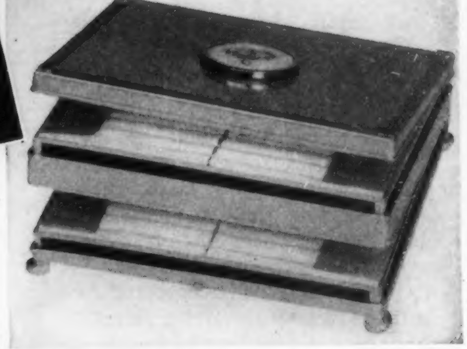

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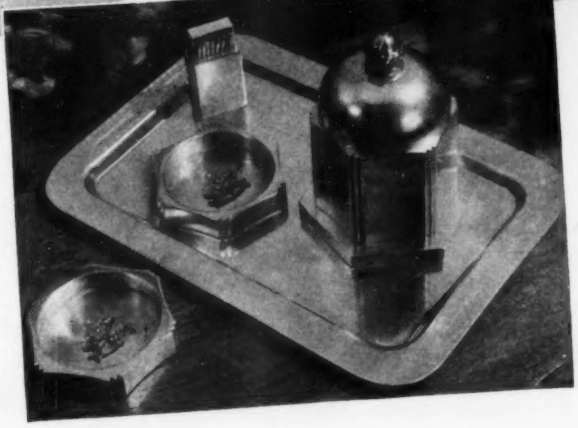

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7. For jellies, preserves, and relishes is an amusing double "globe" with a single handle. The price is $3.50. Will be found at Lewis and Conger's

10. A smoking set in Kensington ware includes cigarette box, ash tray, and match box. A tray for the three can be added if desired. Retails at $8.75 at Hammacher and Schlemmer

IF WINDOWS don't have the sun and you find it hard to keep plants, substitute these artificial ones. 1. In little wooden tubs $1 each at Bloomingdale's. 2. A variety of books for a variety of people. A grand scrap book for the budding decorator by Laura Yates at about $3.50. *Bobo Dee* is the story of a boy with I-m-a-g-i-n-a-t-i-o-n. From the Oxford Series at about 75c. *Flower and Table Arrangements* by Esther Longyear Murphy for those who love flowers in their homes. About $4.50. Laughing Dragon Press. *The Romance of Patchwork Quilts in America* by Carrie A. Hall and Rose G. Kretsinger. The Caxton Printers, Ltd. *Encyclopedia Britannica Junior* is one of the books which you simply cannot be without. *Moods of a Japanese Garden* by Fanny Carpenter Snell is a charming little book and inspiring for anyone who wishes an unusual garden. Dorrance and Company at about $1.25. 3. A smart leatherette knitting box 75c. Matalesse knitting box $1.50. Sewing or knitting stands in imported India prints with silk lining in solid color $7.50, in the prints or in brocades $9.50. All from Alice Maynard.

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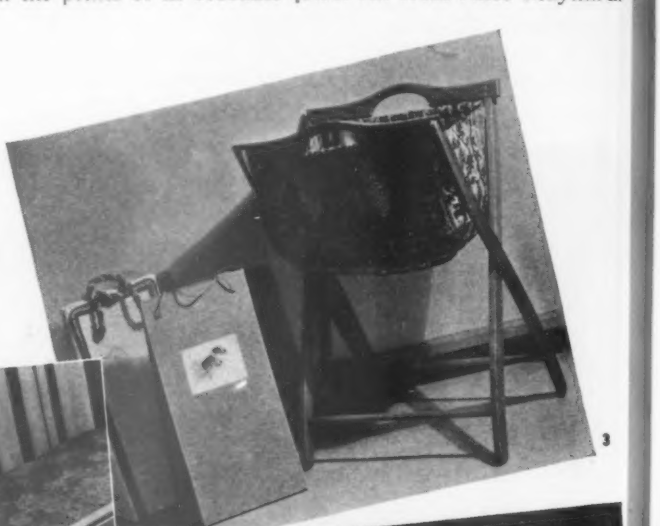
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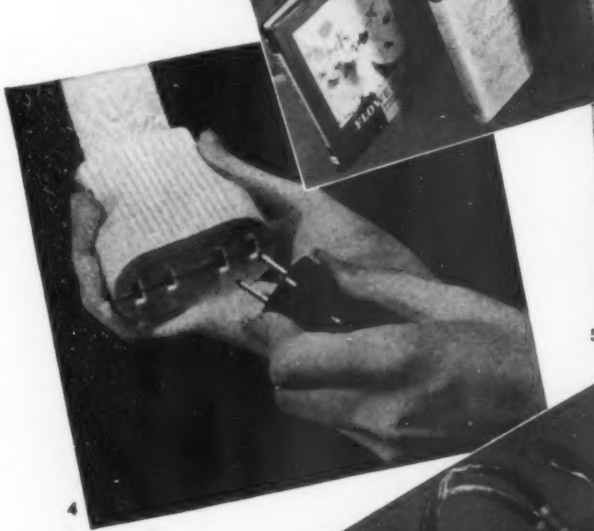
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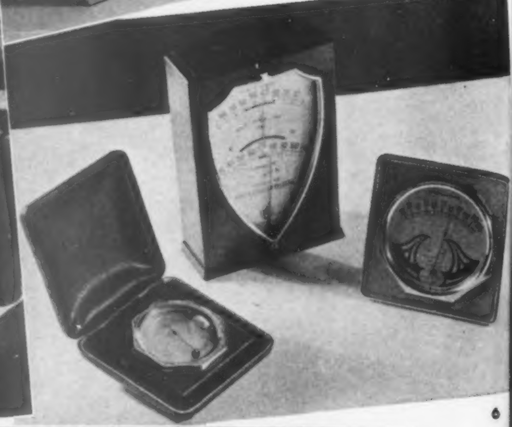
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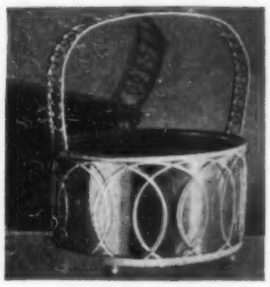
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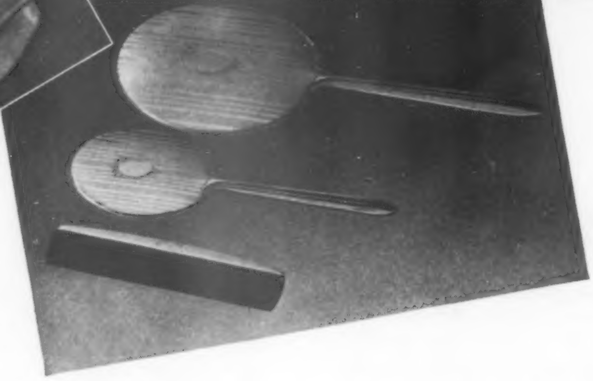
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THE "Addhere Pendant" 4. from Bryant Electric Co. resembles a bellpull and is made of fabric but the joyful part is that it conceals insulated electric wires down to a three-way convenience outlet so that you can put it almost anywhere and have electricity without marring the walls. 5. Your child will appreciate this tiny sleeper crib mattress which is a product of the Sleeper Products, Inc. 6. Thermometers make excellent gifts, as these which will hang on the wall or stand on a desk. The central instrument is a humiditherm, recording both temperature and humidity. Rochester Mfg. Co., Inc. 7. White wire basket with copper lining for flowers, fruit or ice. B. Altman and Co. for about $4. 8. Daniel Low and Company has this garden bag made of khaki, with an outside pocket into which fits a kneeling pad. An inside pocket holds garden shears, $1.50. 9. For the kitchen window sill or any other window for that matter, are these little painted tin jars for ivy or other plants. They are bright blue with white scallops at the top. Stern Bros. 75c each. 10. This beautiful sterling silver mirror, comb, and brush make a gift that will last a lifetime. The pattern is "Gaiety" and the price $45 for the three pieces. International Silver Co.

1. The Chinese paint these glass balls from the inside and make very pleasing tassels which may be used for lamp-pulls or curtain tie-backs, $1 each. 2. The beautiful grain of the walnut is part of the charm of these exquisitely carved pheasant ornaments. The box in the same material is both practical and decorative. From Wanamaker's. $10 for the box and $18 for the pair of birds

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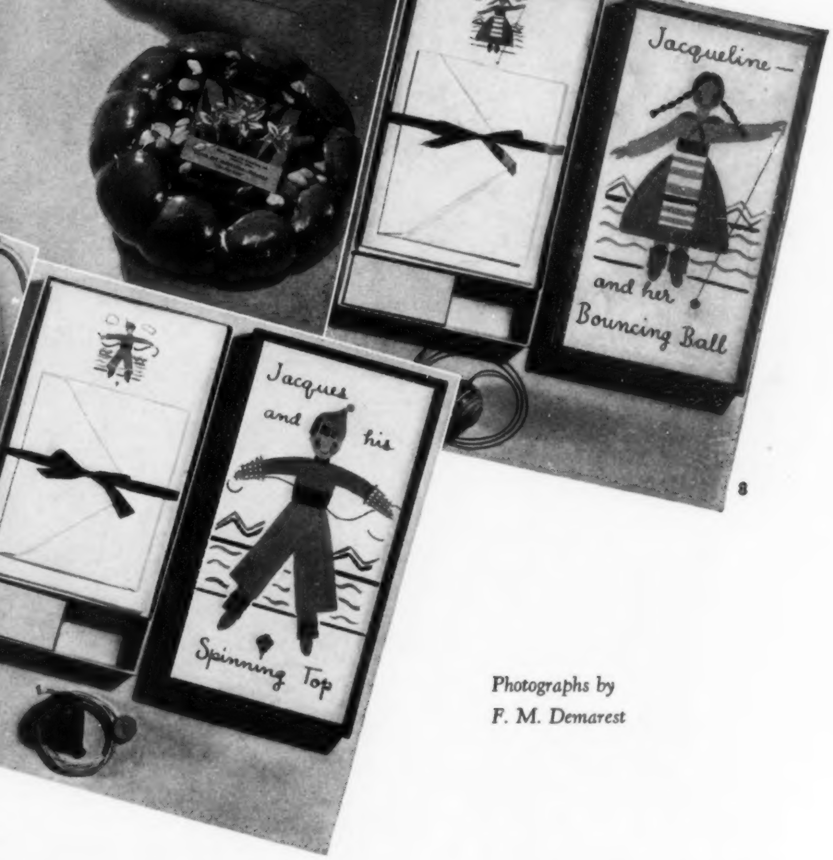

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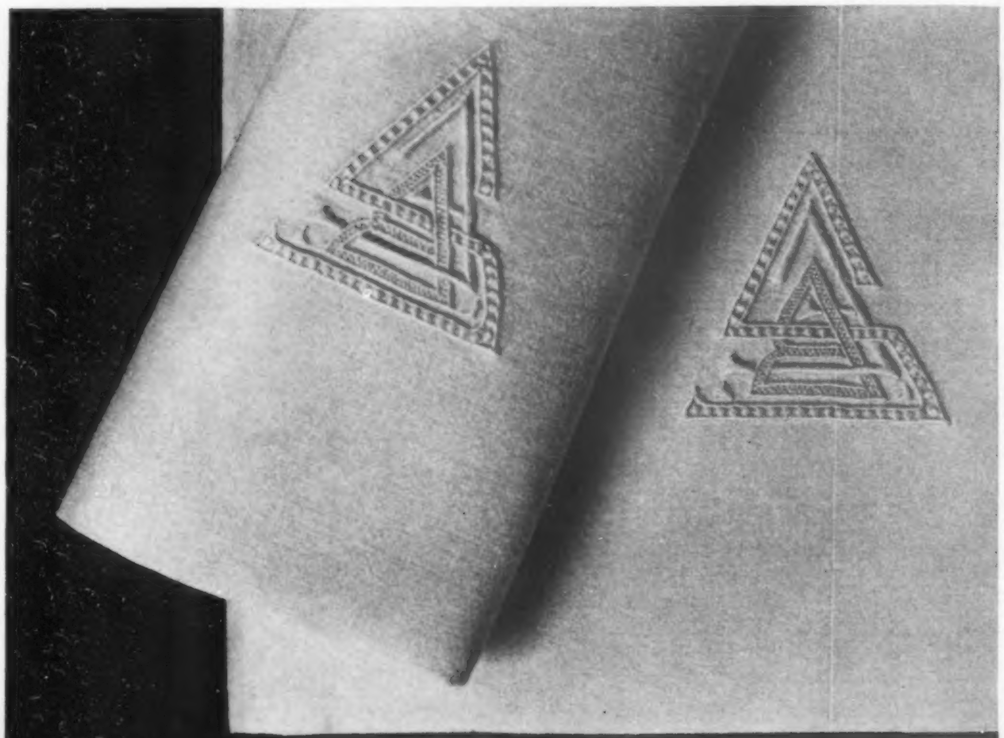
Photographs by
F. M. Demarest

A COMBINATION night light and flashlight 3. in black and chromium is indispensable. $2.50 from Lewis and Conger. 4. What could be more fun than to receive a small dog in your Christmas basket? A little girl or boy would be overjoyed to get a puppy or kitten—or perhaps a pair. Photo by H. Armstrong Roberts. 5. A novel little condiment set of Argental metal consists of a leaf-shaped tray with crystal containers for vinegar, oil, salt, pepper, and mustard. About $10. McCutcheon's. 6. A "Gift that Grows" consists of a nicely boxed pottery bowl filled with bulbs, moss, and pebbles and is wrapped in Cellophane. R. H. Macy. About $1.25. 7. Sandwich tray in sterling silver with pierced edge. 9" $13.50. Slightly larger $16.50. Black, Starr and Frost, Gorham. The canapé and relish dish with cheese board and glass lining (not shown) can be purchased for about $55. 8. Children love their own stationery, and here are Jacqueline and Jacques all ready for them. Brownie's Blockprints at F. A. O. Schwarz. 50c a box. 9. A picturesque little what-not is made of genuine walnut and is 16" wide and 20" high. The price is about $6.95. Robert W. Kellogg Co. 10. Towle tea set, "Candlelight," Ovington's, about $200 for the set.

Marking gift linen

Hanna Tachau



Modern trends have developed a taste for greater simplicity in linens, as in all forms of decorative art. Gone are the artfully woven realistic flower forms and gaudy conventional designs which were so blatant a part of the dining table in the gay nineties, and in their places smooth, satiny surfaces of plain damask, or glamorous lengths of rayon make beautiful backgrounds for silver and sparkling crystal.

Our present-day environment demands serene, unbroken backgrounds, and the illusive quality of our more subdued lighting calls for the glimmer and sheen of more highly lustered materials for table use. The manufacturers have gallantly answered the call and have produced tablecloths, doilies, and napkins of rayon that belie its proletarian name, for this material, which is much in favor, is a combination of rayon and linen, or rayon and cotton and is only acceptable when it is fine and pliable, and woven as delicately as firmly spun linen. Sometimes the surface is plain, sometimes it has a pebbly texture which mitigates too high a gloss.

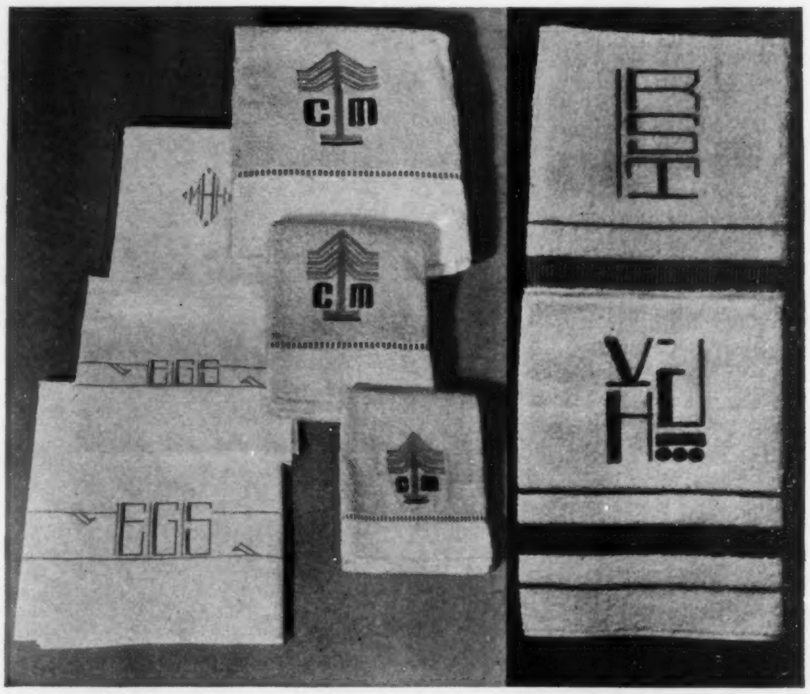
Rayons and damasks come in all colors and shades, so there is no difficulty in developing any color scheme. This year, the vogue is strong for silver-gray, both in linen and rayon, which makes a fitting setting for table accessories and looks well with any color combination. Egg shell, ivory (not white), and powder blue are also in high favor. All lingerie tints, such as delicate peach, mauve, pale blues, and pinks are distinctly taboo for table use. For informal entertaining, strong colors look well with cruder glass and pottery, and our imaginations are captured by

Top: Plain white damask napkin with a satiny border. Next, a bath set with colored border and two-toned monogram. And at bottom tinted sheets and pillow cases with white hemstitched hems. Courtesy of Mossé, Inc.

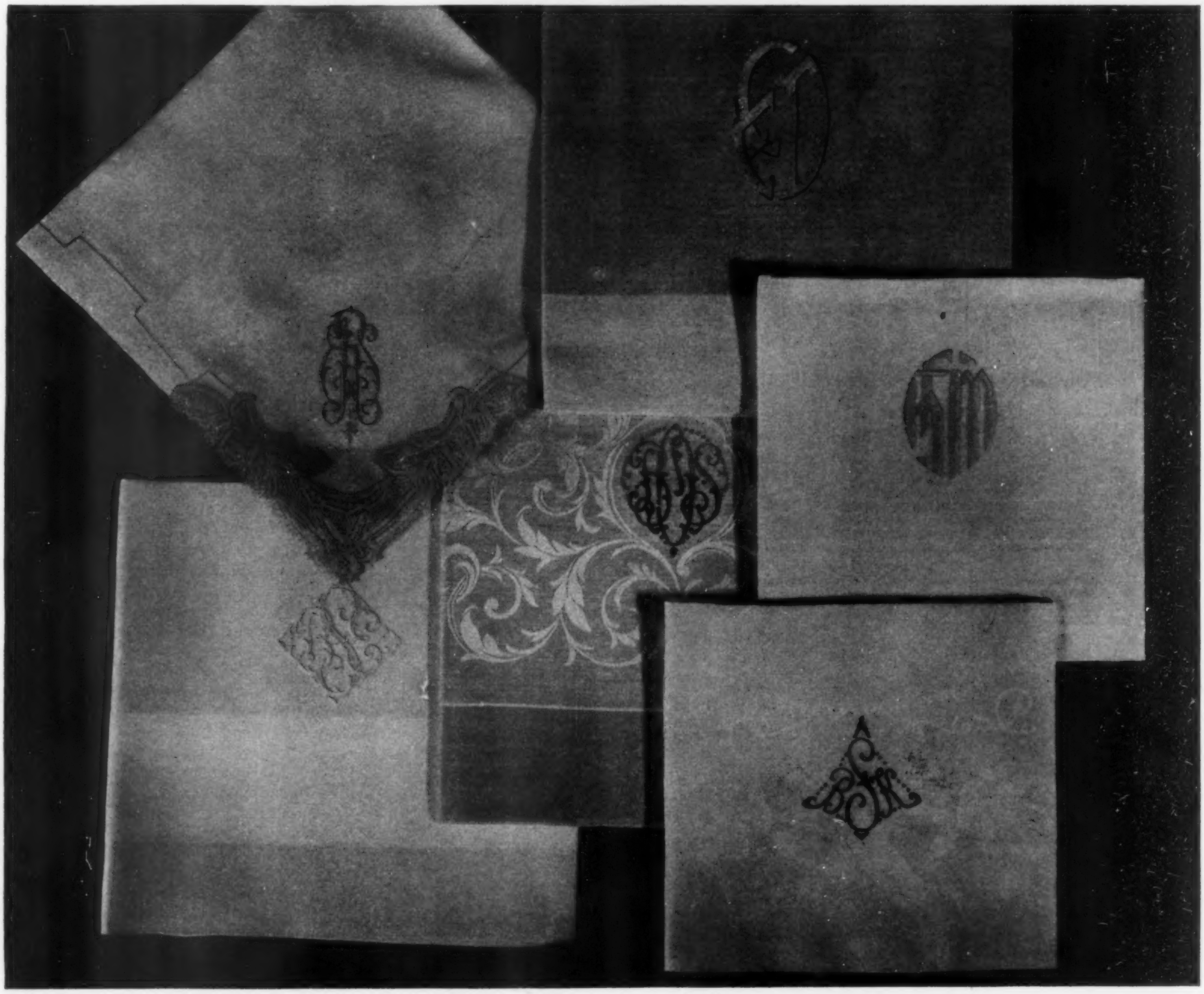
sterner weavings in royal blue, African brown, orange, and yellow. But with all this ado about colors and new weavings and materials, there are still many fastidious, conservative housewives who will have none of them, and care only for the dignity and exclusiveness of finely woven linens and damasks in white or cream, of first quality, whose only decoration is beautiful inventions in lettering and monograms.

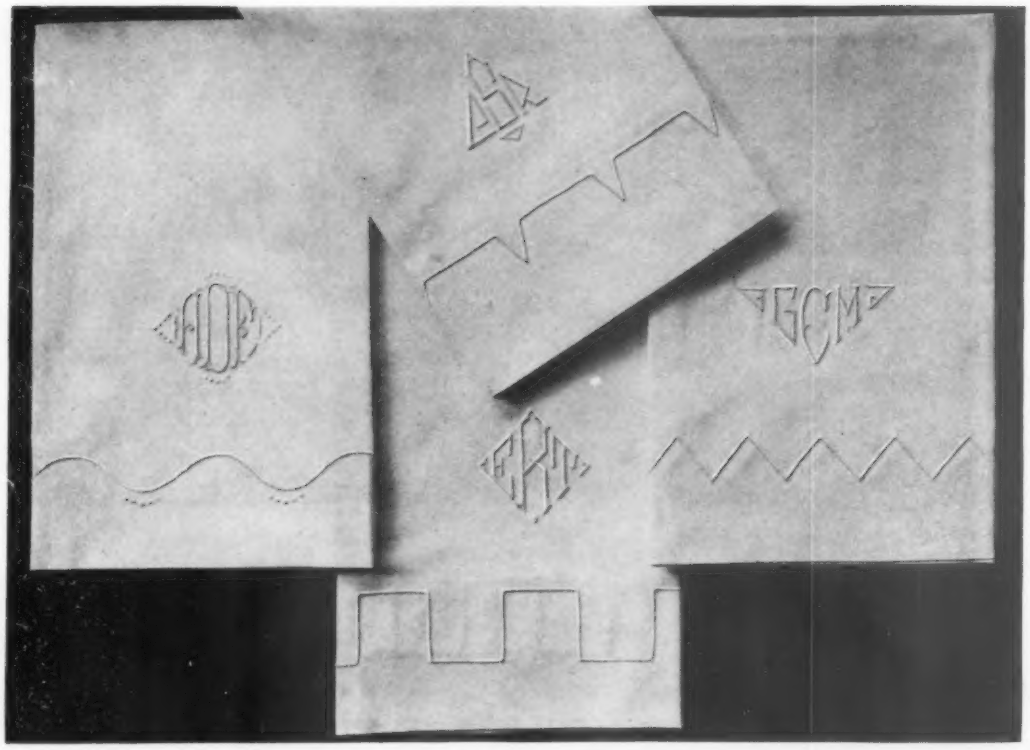
But before going into the very significant subject of lettering and monogramming—a word about laces. Are they still being used? Are they still "good form"? Beautiful laces are never to be denied. They are works of art which ever make their appeal, and for very formal occasions they have no substitute. But laces must be beautiful and beautifully wrought. Many of the well-known types are now being copied in a cheap way by workers in the Far East and the markets are flooded with them. Far better a fine damask whose quality needs no embellishment! But when one sees a set of doilies and napkins edged with exquisite Milanese lace (which is the present vogue that no mere copyist can readily reproduce) with monograms worked in finest Venice, one, at once, either succumbs and buys, or becomes very easily a prey to envy and longing.

The selection of monograms for table linens, sheets, pillow cases, and towels is a very special accomplishment which should be undertaken in a spirit of enjoyment. The



Above are some new notes and very smart ones in monogramming—the towels and pillow cases at the left are from Cannon; Martex towels at the right from B. Altman. Exquisitely monogrammed are the napkins below from Mossé. The design of the monogram harmonizes perfectly with the type of damask





Above are some pillow slips appropriately marked. Below: a perfect bathroom ensemble when terry and huck towels match in design and marking. Courtesy, Mossé

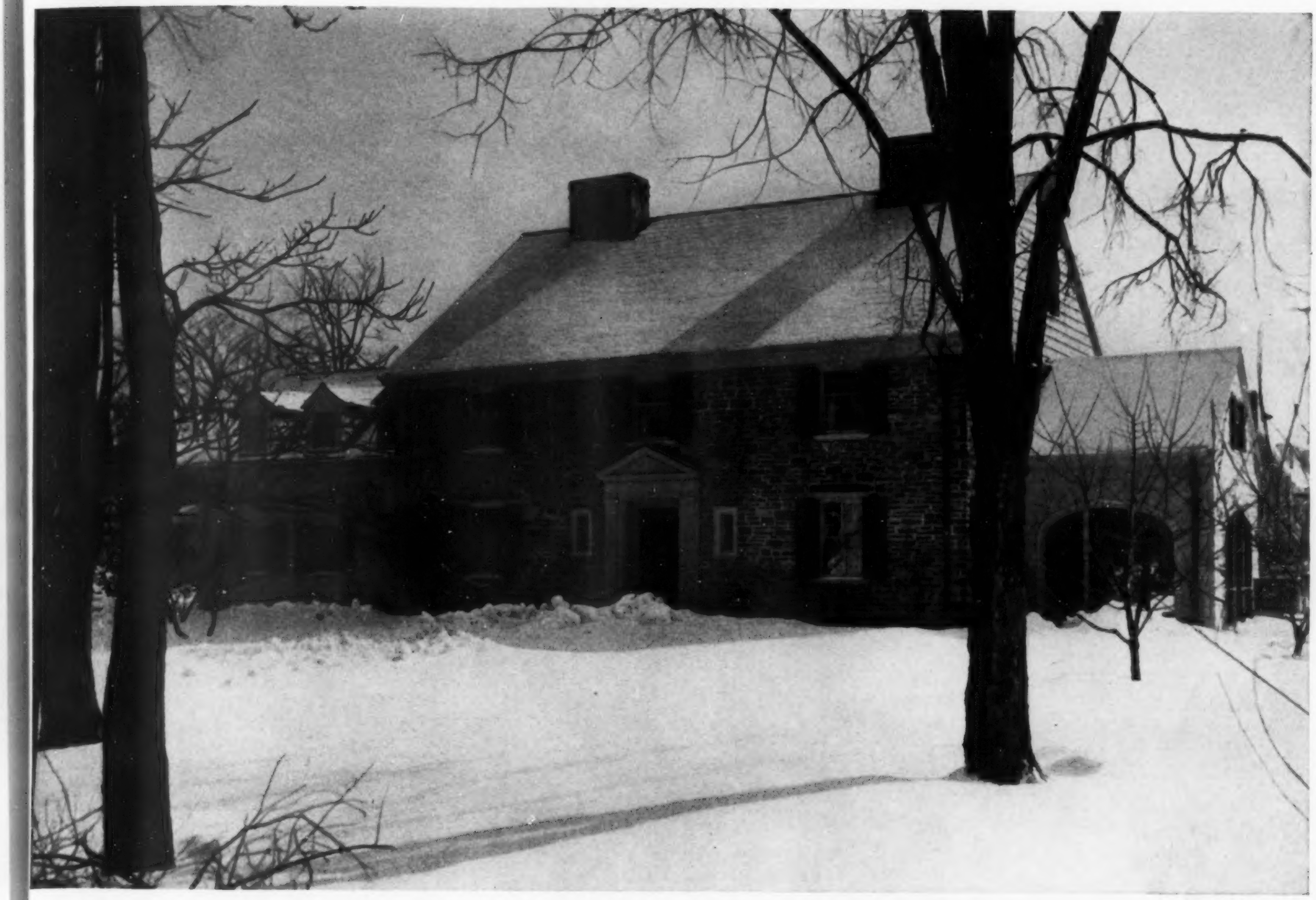
trouble is, that most women shirk this responsibility and leave the selection to the mercy of incompetent salesmen. They should either look into the subject themselves or ask the help of experts. A random choosing will not do. Proper designing, style, and appropriateness in monograms which can either make or mar good linens, is too important to be left to chance, for the marking must harmonize both in color and design with the kind of room and type of linen with which it is used. Indeed, lettering today, as in the past, like all other decorative details, plays a necessary part in the development of a particular style or period. Elizabethan lettering would have found scant courtesy if it had found its way upon a Directoire cloth. The size of a monogram is also an important factor, for if it is too large, it detracts from the beauty of the linen, if too small, it lacks character and meaning; it must be properly placed to be practical and smart looking.

Bed linens are not so difficult to devise because, for them, there is no particular style trend and their selection is a matter of individual taste. Fortunately, the overly decorated bed set has disappeared from favor. Lettering or monograms for sheets should be large, measuring from four to five inches, placed in the center about two inches over the hem; for pillow cases they should be two and one half to three inches, and one and a half inches above the hem.

Fine percales have, to a large extent, superseded linen sheets, for they cost less, are pleasant to the touch and do not crush easily. Machine embroidered monograms and initials are being used more and more with cotton materials, but unless very expertly done, they are apt to wear before the rest of the sheet, for machine stitching tends to weaken the threads. This objection is being rectified and encouraging strides are being made towards greater perfection. Hem-stitched hems are always in good taste for sheets, pillow cases, and towels and their simplicity allows scope for greater elaboration in monograms. Pastel-tinted bed linens are beautiful, with self-colored or two-toned monograms, and the fashion for white with colored hems to harmonize with the dominant color note in the room, or tinted sheets and pillow cases with white hems, have met with great success. To meet contemporary styles, bed linens must conform in having their monograms reflect the new trend—the lettering being simple and direct in line and feeling.

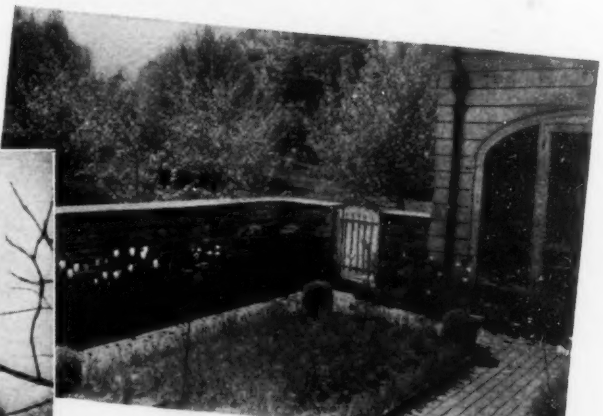
The most glaring errors in marking are seen upon table linens which have a certain code of their own. The table cloth, for years, has been a bone of contention as to the size and placing of its lettering or monograms, for no matter how carefully considered, when the table was set, they never seemed to come in the right place and interfered with centerpiece or silver. The problem has been finally solved by eliminating them entirely from tablecloths. With napkins, one should practice restraint, for the more letters used, the greater care should be exercised. Here, one must also use good judgment, for each letter requires individual treatment and certain combinations of letters naturally evolve their own shaped monograms, so one cannot indiscriminately choose an old set design that is circular or diamond in shape and then expect all or any letters to fill the space adequately.

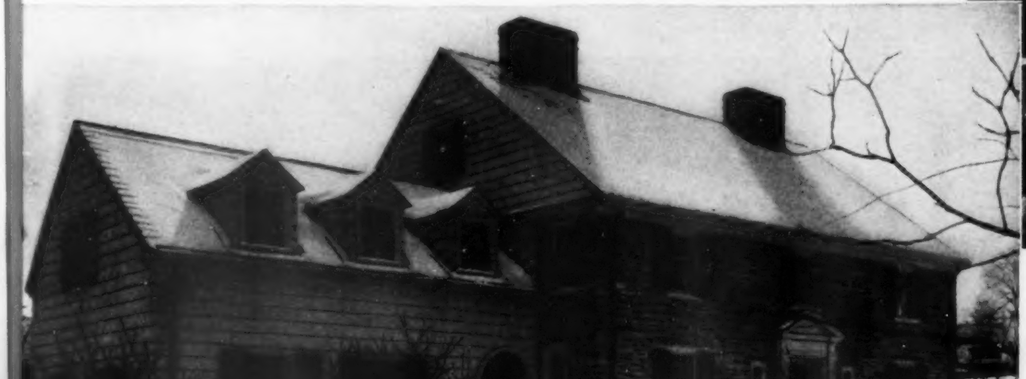
[*Please turn to page 76*]



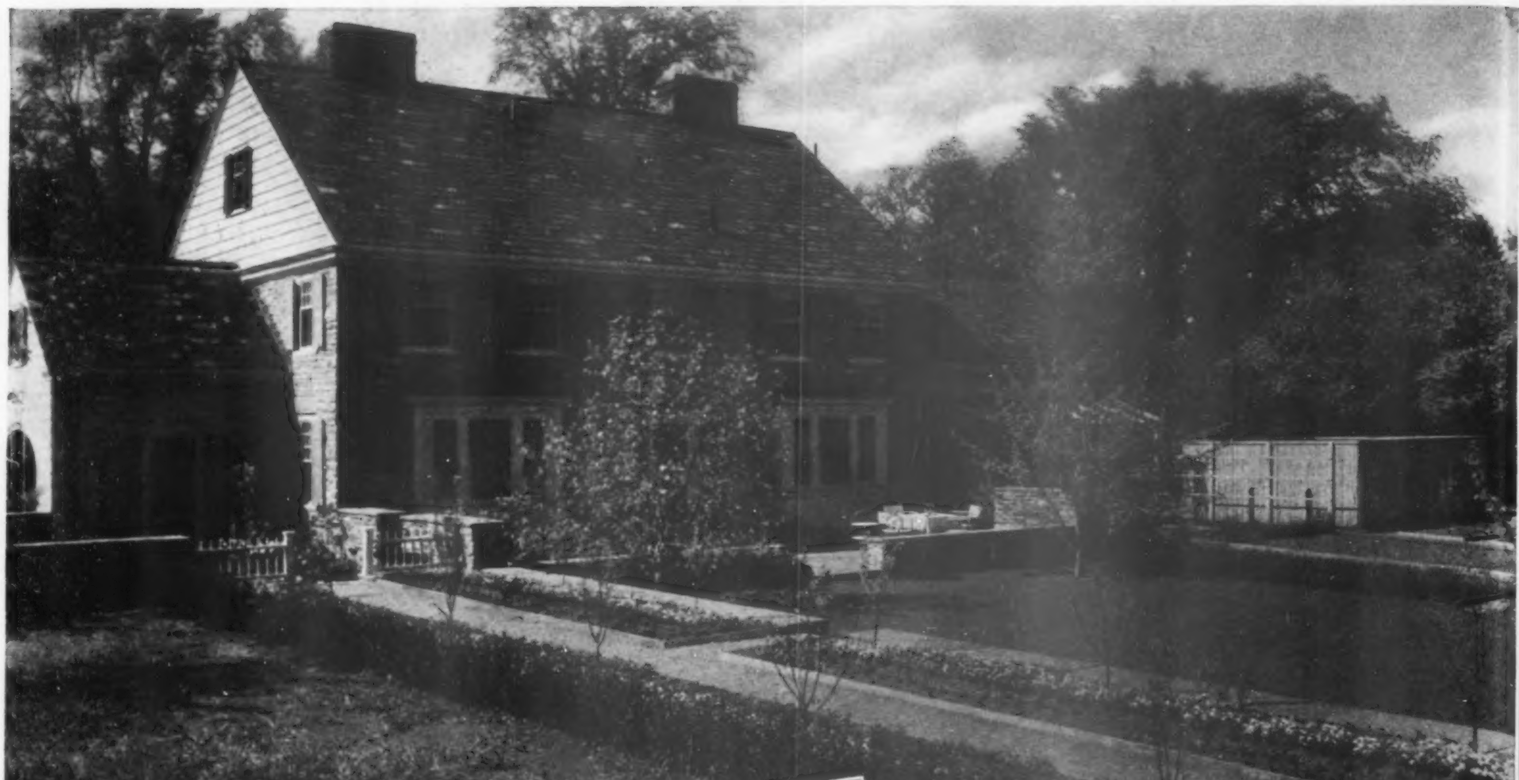
To our New England readers— A very special Christmas Greeting

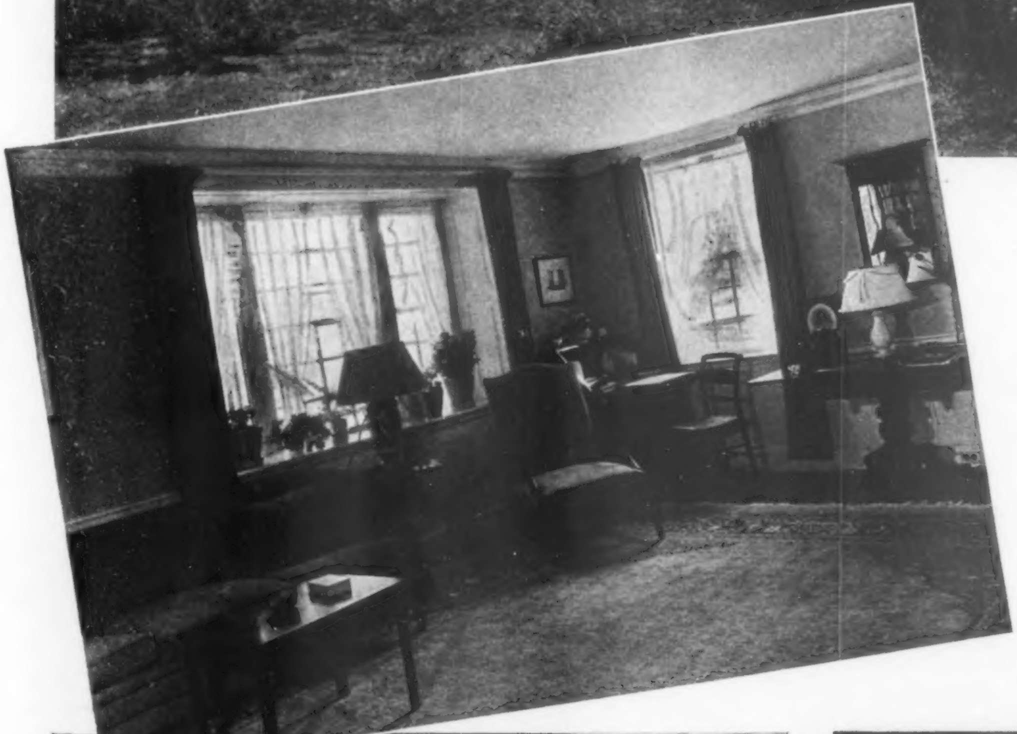
One can find no more fitting time to pay visits and renew old friendships than at Christmas. Last year we visited on these pages the homes of some of our readers in the far West. This year we go to New England—and more particularly Wellesley Hills, Massachusetts, where—judging from the winter scenes—Santa *must* arrive by sleigh!



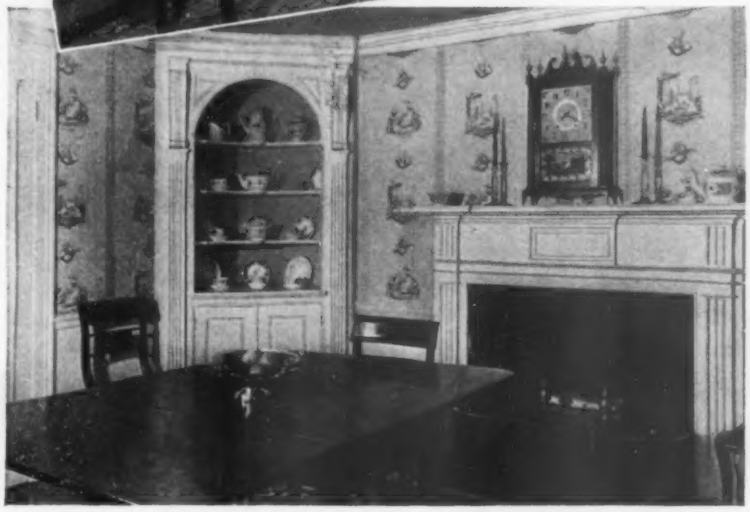


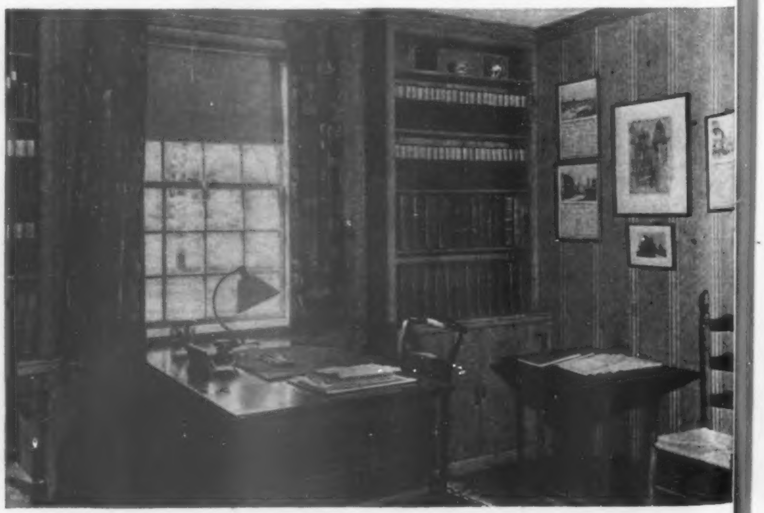
These views are the home of Mr. and Mrs. Robert F. Hawkins, Wellesley Hills, Mass., and show the very attractive field-stone house in winter and a spring view of the wall-enclosed formal garden, which was indeed colorful with yellow tulips and forget-me-nots



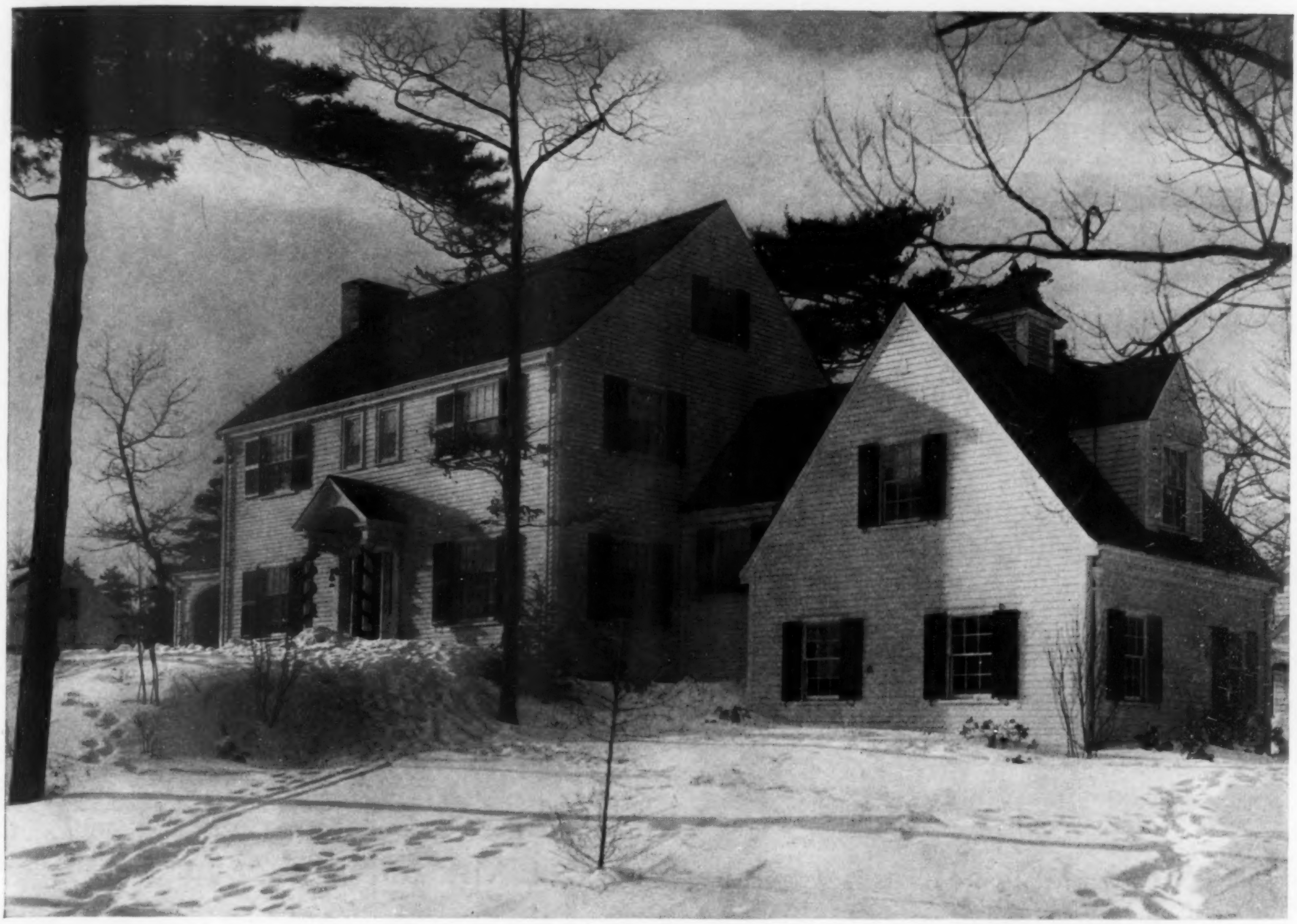


THIS is the rear view of Mr. and Mrs. Hawkins' house showing the terrace from which they enjoy the summer breezes, the flowers, and fruit trees and, far to the left, the vegetable garden supplies delicious foods. Inside the house is just as attractive as the outside. The walls in the living room are a delicate shade of green which harmonizes perfectly with the apricot silk curtains. The dining room has a wallpaper which carries this color scheme through from the living room. Mr. Hawkins' small study is compact but adequate. Pine walls and a ship design on the chintz curtains add the masculine touch, as do the lovely pieces of furniture inherited from his family.

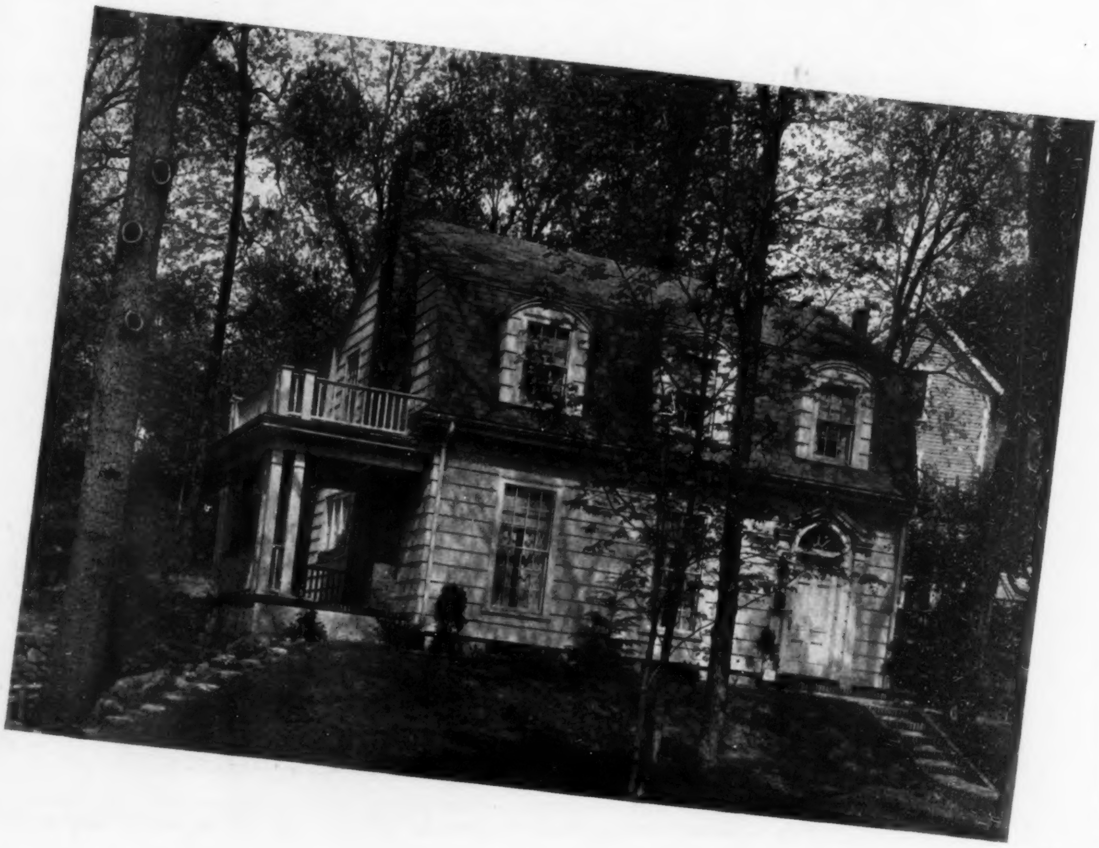




The dining room has a corner cupboard lined in green and filled with lovely old pink lustre china. The wallpaper accents old pinks and greens. In the study, with its knotty pine-paneled walls, the curtains have a black ground with ship motif. The living room is a very comfortable homey type of room

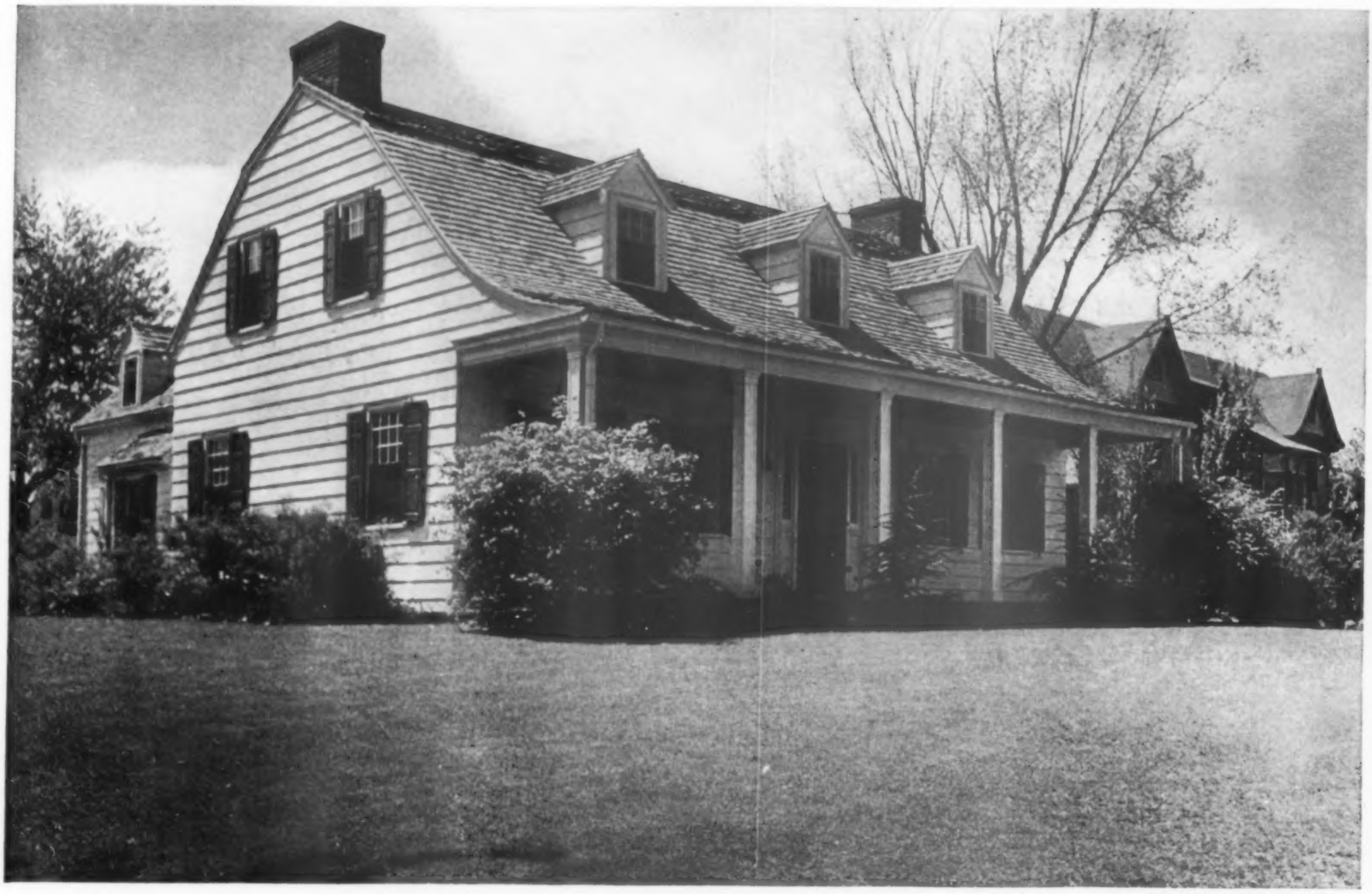


Typical seasonal contrasts in Wellesley Hills

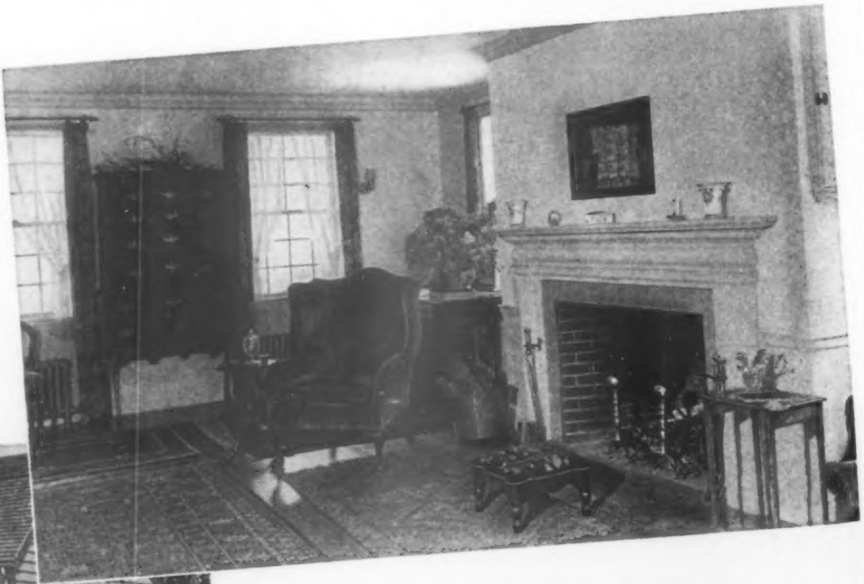


Photographs by
Hanson & Walsh Studio and
Burr A. Church

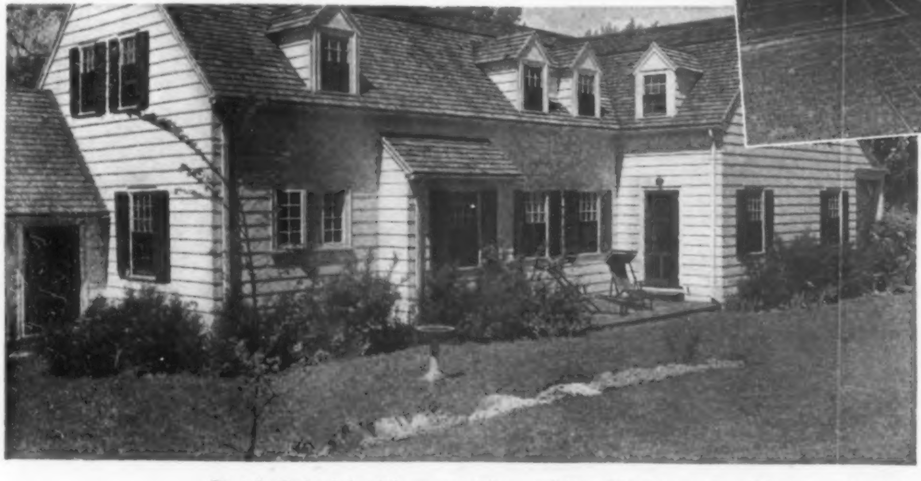
MRS. CHARLES L. PIERCE, also of Wellesley Hills, has this white Colonial home which is extremely comfortable and well arranged. The living room is at the left, the dining room at the right with connecting ell to the service quarters and garage, and over the garage is a grand big playroom for the young boy of the family. This snow scene anticipates a cold winter you may be sure. Note the Christmas decorations on the door posts. At right is a little house which shows what can be done with a mansard roof. Built on a terrace it has great dignity and is especially charming with the sunlight pouring through the tall trees. Home of Mr. and Mrs. H. E. Danley, in Wellesley Hills.



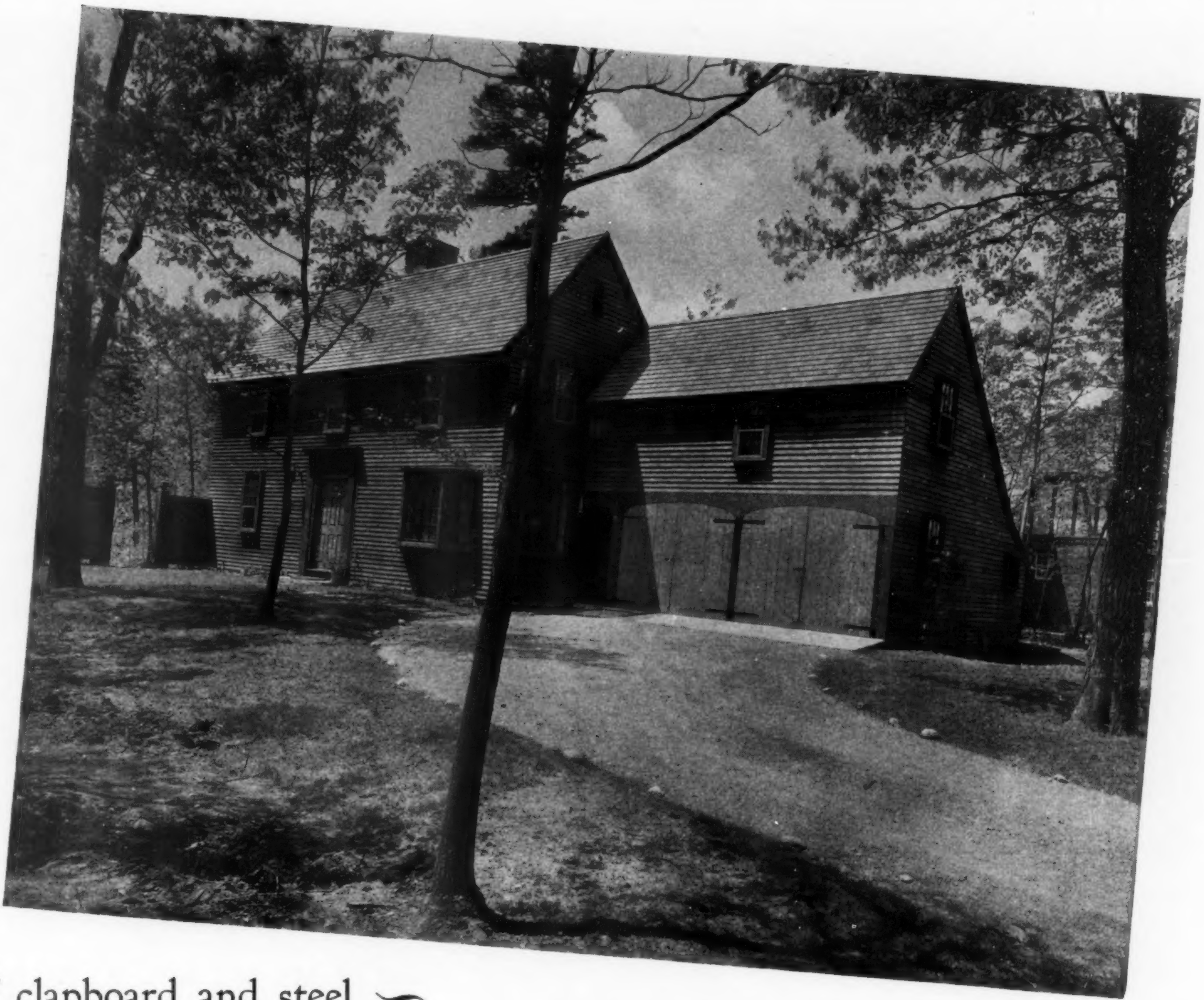
The rambling Dutch Colonial home of Mr. and Mrs. Wm. Bell



MR. AND MRS. WILLIAM BELL have a home which does not look big from the upper picture but it rambles on and on and has many ells and additions. Below is shown the left side of the house which tells the story of the ells. One can be very comfortable on the sun-lighted terrace. The living room houses old pieces of furniture and it is gay with color and flowers. The daughter's bedroom shows her collection of old glass in miniature pieces against lavender wallpaper with sheafs of corn and colored flowers. Maple furniture was used here with a white candlewick spread. The Bell home is located in Wellesley Hills also.



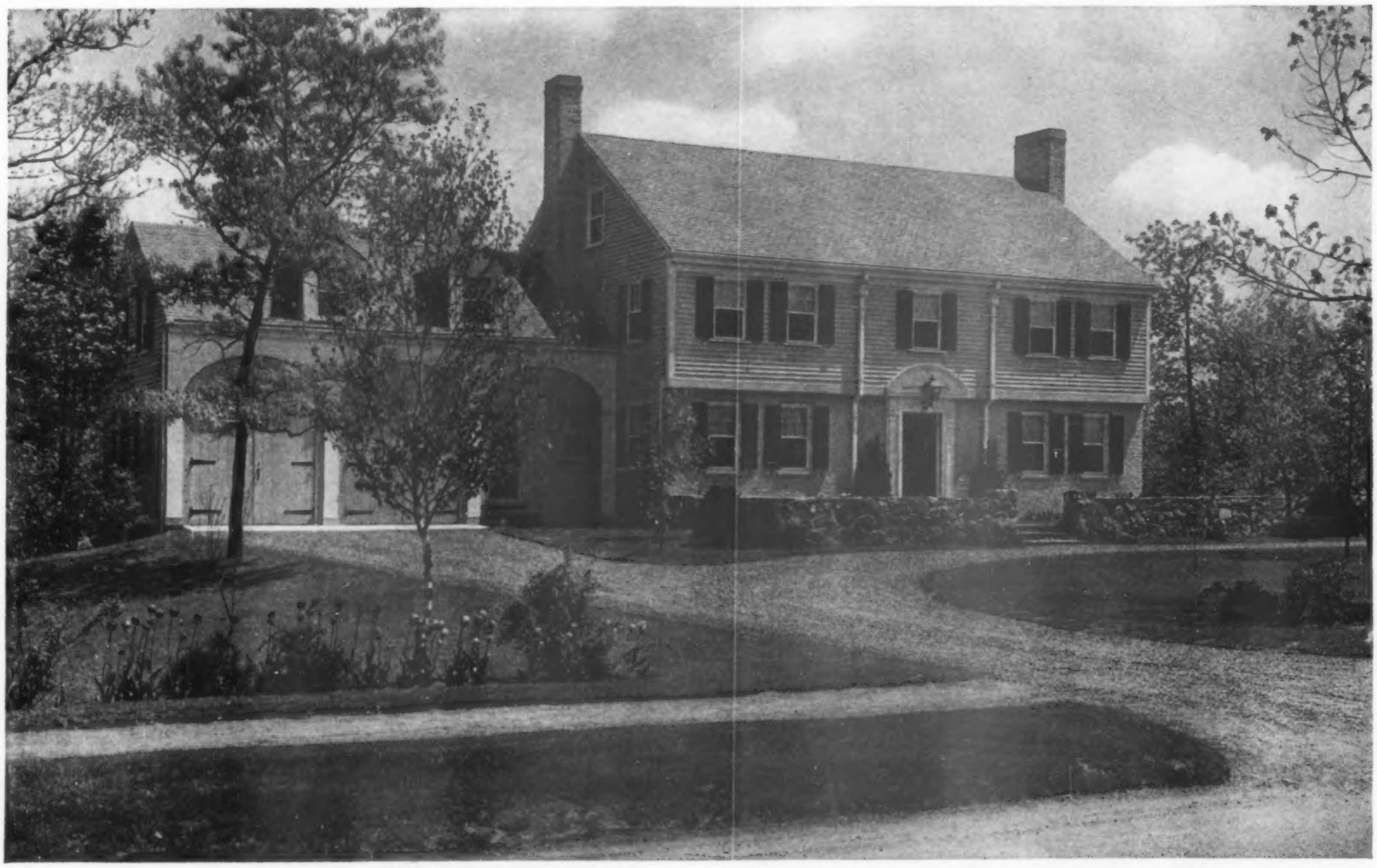
Dutch Colonial with green trim—white shingles and solid green shutters. The living room has cream wallpaper with diamond pattern, cream woodwork, Oriental rugs, green velvet wing chair. Daughter's room at right



Of clapboard and steel

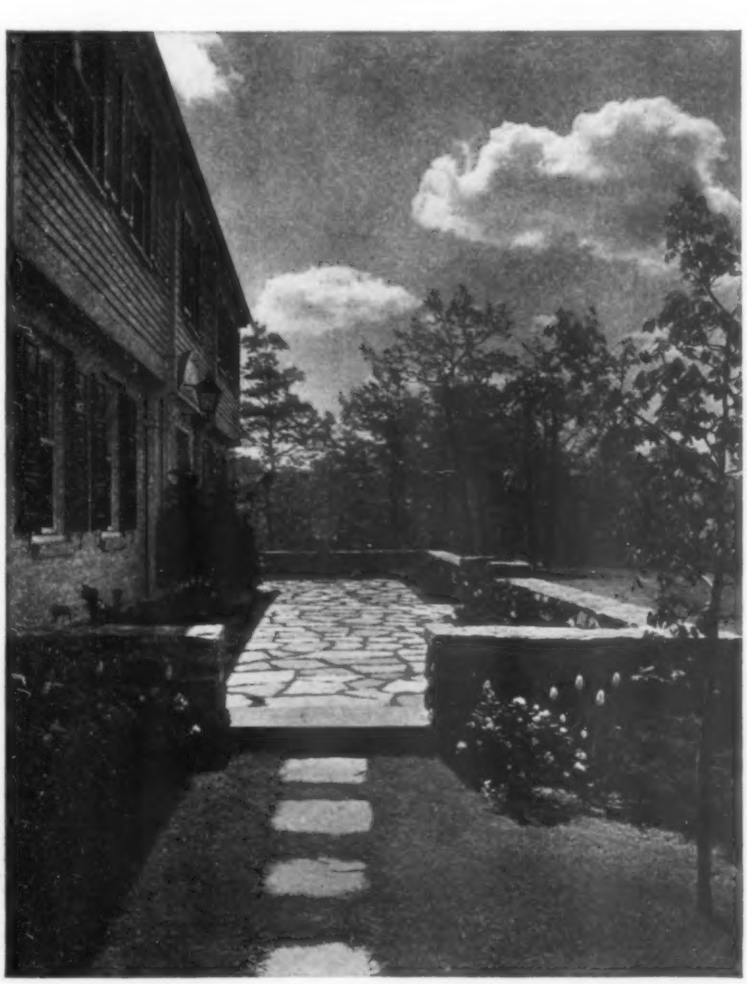
Home of Mr. and Mrs. Robert D. Fairbanks

Also in Wellesley Hills is the home of Mr. and Mrs. Robert D. Fairbanks, which is unusual in many ways. First it does not face the street, but is placed lengthwise down the lot, the finish is almost a honey color, and the construction is of steel, and most inexpensive too. As it is a very new house, the planting has not contributed its part, as it will later. Lower left, the dining room, combines wallpaper with creamy beige background and blue-green motifs with wood walls painted a lovely soft blue-green which is carried out around the room, in the chair rail. Old furniture adds to the mellow feeling of this room. The flavor of old things has been carried into the living room too. Here the mantel facing is a rich creamy paint, combined with same background in wallpaper, but the motif in the wallpaper is a beige. A homey atmosphere pervades the house.



A New England home with dooryard garden

Home of Mr. and Mrs. R. S. Haines



This house, the home of Mr. and Mrs. R. S. Haines, is very dignified and has many pleasing features. An unusual shade of gray paint is used for the main body of the house and the blinds are best described as mauve. The Venetian shutters on the porch at the side of the house are painted to match the window shutters

The terrace in front is alluring in the spring with the many colored tulips outlined against the walls. The covered entrance to the service quarters, the arched doorways of the garage, the lantern above the main entrance to the house—all are flattering details

There IS a Santa Claus!

Louise Price Bell

"AW, THERE isn't any Santa Claus!" sneered eight-year-old Philip in a disgusted voice. "Our mothers and fathers put all our toys and things in our stockings and under the tree, we *know* they do, don't we, Jean?"—this to his seven-year-old sister.

"Yes," agreed Jean, smugly. "That's all a big fib about Santa Claus and his reindeer and his coming down the chimney and everything. We found out about it last year; we peeked and saw Mother and Daddy filling our stockings themselves. They just *had* to tell us the truth, then. They can't fool *us* any more!" she added sagely.

Sylvia and Betsy, four and six years old, stared in wide-eyed incredulity. This was the first intimation they had ever had that Santa Claus was not a healthy, corpulent, jolly, red-faced gentleman, beaming with happiness and good cheer on his annual visit to every home in the country on Christmas Eve. Clearly they had visualized not only Santa himself but his shining sleigh, his eight prancing reindeer, his overflowing pack, and his quiet sliding down chimneys to fill every stocking that he found "hung by the chimney with care." Now they are told that there is no Santa Claus . . . it is all very hard to understand. Over and over and round and round in their little minds whirl questions, thoughts, and doubts, until finally one of two decisions is reached—if Sylvia and Betsy are average children. Either they will hurry home and demand an explanation, point-blank, or they will decide to "fool" their parents by not telling them what they had heard, thus "getting even" with them. Deceit combating deceit—and who can blame the children? Disillusionment is rather difficult for many adults to face and to a child who has not yet learned to expect or even to understand it—it is tragic. Not only that, but many important impulses and inhibitions of adult life are traced by psychoanalysts to just such incidents as this. Parents do not know the mental processes which are occurring and the children themselves do not, of course, attach any significance to them, even later in life.

The question of what parents should tell their children about Santa Claus is a perennial and—to many parents—a perplexing one. Discussions regarding it get but little further than those concerning heredity and environment, both questions being trite and both leaving the participants exactly where they started, as a rule. Simply hurl the question: "What do you tell your children about Santa Claus?" at a group of parents, if you doubt this, and if you want to start a heated debate! For there is, and always has been, a wide diversity of opinion as to the proper way of handling this subject.

A few parents, who count themselves conscientious, leave the jolly old fellow entirely out of the picture in the training of their children. These parents contend that to tell the children about him, is to deceive them.

Others—and a greater number by far—definitely and dramatically assure their children of his actual existence as a "real live man" and, when confronted by innumerable "Santa Claus" in stores and on street corners at holiday time, try to convince the bewildered youngsters that they are all the same man, and frantically drag the children this way and that in order to keep no more than one of these figures within sight at a time. And these parents are horrified if their children neglect to tell *them* the truth!

And so we are confronted by this problem: shall we cheat our children of the joys associated with Santa Claus, or shall we lie to them? *Neither!*

If we tell our children nothing about Santa Claus, then we certainly do cheat them of many hours of imagination and happy anticipation, and this is not kind. Unless a parent has some unusual individual scruples, he should not rob his children of the age-old pleasures of hanging their stockings, preparing Santa's lunch, or listening eagerly for his sleigh-bells. These are, and always have been, highlights in our children's lives.

On the other hand, if we make Santa Claus a tangible human being—just the same as if we make Cinderella or Epaminondas tangible human beings—we are not honest with our children. Children love the stories of Cinderella, Epaminondas, Black Sambo, and The Little Red Hen, just as they love the stories of Santa Claus, but never for a minute do they believe that the characters are real. In fact, the fairy and imaginative element is the thing which attracts children to these certain stories as well as dozens of others of that type. Then why not inculcate this same feeling in regard to Santa Claus?

Perhaps I can make clear what seems to me the ideal method of handling the Santa Claus problem by citing the experiences of one family which I know intimately and which is typical. These parents are characteristic of the hundreds who feel that the children must not be told untruths and yet must not be cheated of Santa Claus, and so Santa Claus is talked about at Christmas time, stories are read and told about him, and games and plays are indulged in—all with starry-eyed interest on the part of the children. BUT, in speaking of Santa Claus, in characterizing him or reading about him, there is always an air of mystery. The children feel the fairy element from the very first and bask in it—as children always do.

As they grow older and begin to ask the same questions which children have asked for generations—"How can a fat man get down our chimney?" "How can Santa go to everyone's house in one night?" and so on, they are answered something like this: "Of course he couldn't get down our chimney or get to all the houses in the world if he were a man like Daddy. That is the fun about fairies and fairy-like people, you know. Santa Claus or the Easter Bunny of the Tooth Fairy wouldn't be half so much fun if they were like we are. They can do all sorts of things that we never *could* do!"

And, after some such explanation as this, the children, perfectly satisfied and smiling happily, settle down contentedly to the business of enjoying Santa Claus, for after all is there anything that children delight in more than playing "make-believe"?

In this way, the children are growing up, knowing subconsciously that Santa Claus is not a real live person, so that when they reach the age of enlightenment such as Sylvia and Betsy met with alarm, it comes, not as a shock, but rather as a very natural procedure. In fact, one of the "middle-sized" children of this family, in telling his mother of a conversation with a friend regarding Santa Claus, said: "Gee, Mom, he always thought Santa was a really, truly man! That couldn't have been much fun!" And the high-school age daughter, in discussing the subject with me said she could not remember the first Christmas that she knew positively that

[*Please turn to page 49*]

FATHER pops the corn

Clemence Haskin

Demarest

Today Father should have no difficulty holding forth as major-domo of the corn popping fête with such equipment as this at his service. Upper left: Priscilla aluminum popper and, in foreground, aluminum popper, both for gas range (Wanamaker); center left: Bersted electric popper with glass top (Lewis & Conger); center right: black metal popper for open fire (R. H. Macy); above: perfection popper for open fire (Lewis & Conger). Top: Wooden bowls and spoon set from Macy saves laps and dispositions!

Popcorn and Christmas were one and the same thing to my father's thinking, for popcorn was his hobby and Christmas his delight. Bushels of his prize popcorn he turned into tubs of crisp, fragile morsels in preparation for the Eve of Gifts.

Gathered around the popcorn pans the family lent a collective hand in Dad's annual popping spree. The week before Christmas and all through the house was the buttery fragrance of freshly popped corn. Its rich incense clung to the stiff Nottingham lace curtain in the parlor; it permeated the ice sheets of the spare room bed. The fried breakfast eggs had a slightly popped corn taste. At school, or anywhere, one might fish in a pocket and bring forth a tender popcorn flake.

The kitchen of an evening was the sweetest place of all. There the fragrance of the popcorn mingled with the smell of boiling sugar and coziness. There the joy of Christmas seemed to hang suspended in the little pool of light made by the kerosene lamp. Like a reverent blessing it enfolded us all.

In the glow of the cookstove the fiddle-strings of his neck softened by the firelight, his face red as a hen's comb with heat, his eyes tender with happiness, stood father giving orders like a general. His words fell final as epitaphs. No one dared to contradict my father when it came to popping corn. He was a superlative artist with the popping kettle. And his art went deeper than that. He was a lover of the soil; he had planted and tended and harvested those precious kernels exploding now boisterously into Christmas merriness.

Over a year before he had selected the seed that bore those smooth golden kernels, choosing only the best ears from the sturdiest stalks. He gathered three times too many, then at his leisure, in the quiet of the shed, he picked them over one by one, then picked again for the best of the best. How carefully the ears were stored for drying in lath frames, in a well-ventilated shed. Not one ear allowed to touch its neighbor.

Yet the neighbors dared to ask "How do you do it, Solon?" "Good corn and a hot fire," my father always said. Just as though good corn was as plentiful as corn cobs and never mentioning that every detail of his popping operations had to be exactly so. Imagine father popping corn in anything but a deep iron skillet with a tight-fitted lid! He just insisted on an iron skillet and knew it popped the best corn in the Sunflower State.

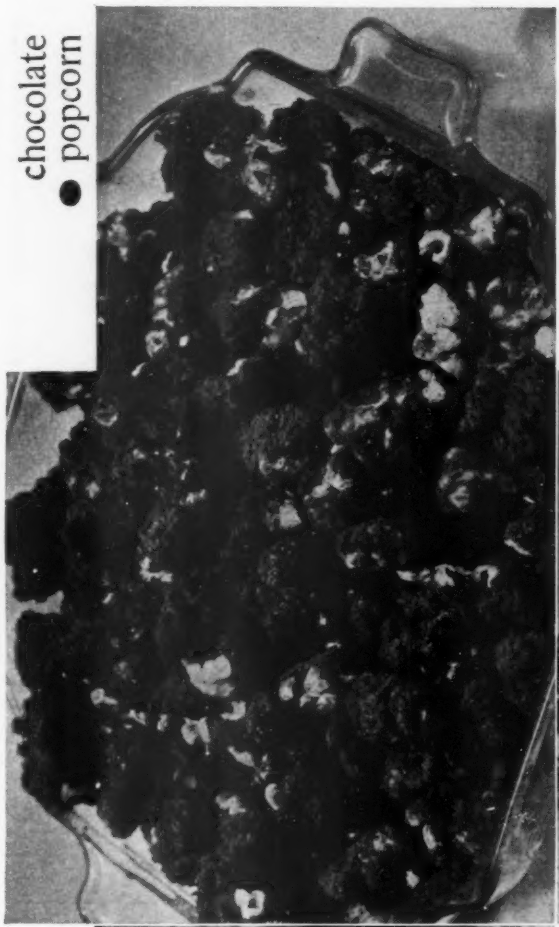
We moderns may prefer one of the easily-handled corn poppers made of light-weight aluminum, deep like a kettle with a long

[*Please turn to page 49*]

—and Mother prepares it with variations

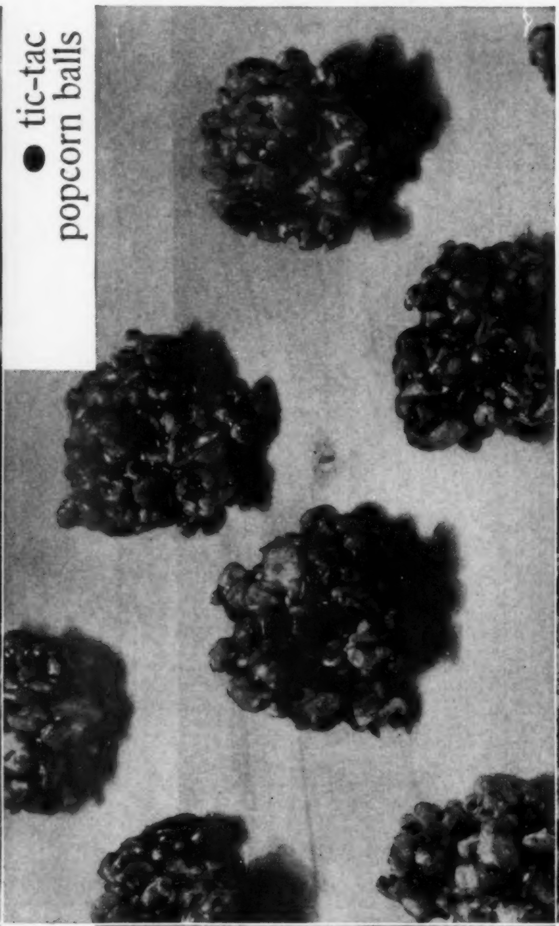
You heard Christmas in the pop, pop, pop and the rat-a-tat-tat of the kernels of corn jumping high in the hot grease, beating for escape on the lid of the popping kettle. Through it all one could detect a little overtone from paradise.—Clemence Haskin

Recipe printed on back of each photograph



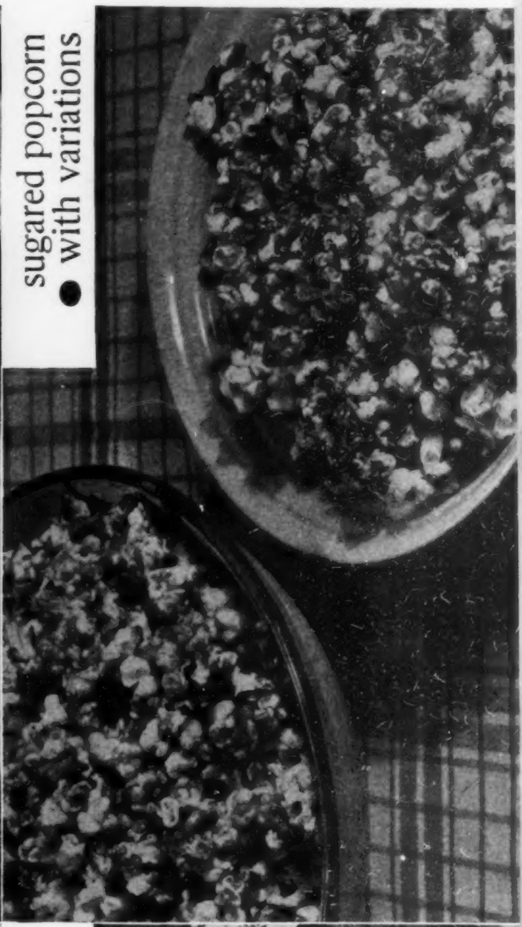
chocolate
● popcorn

Recipe printed on back of each photograph

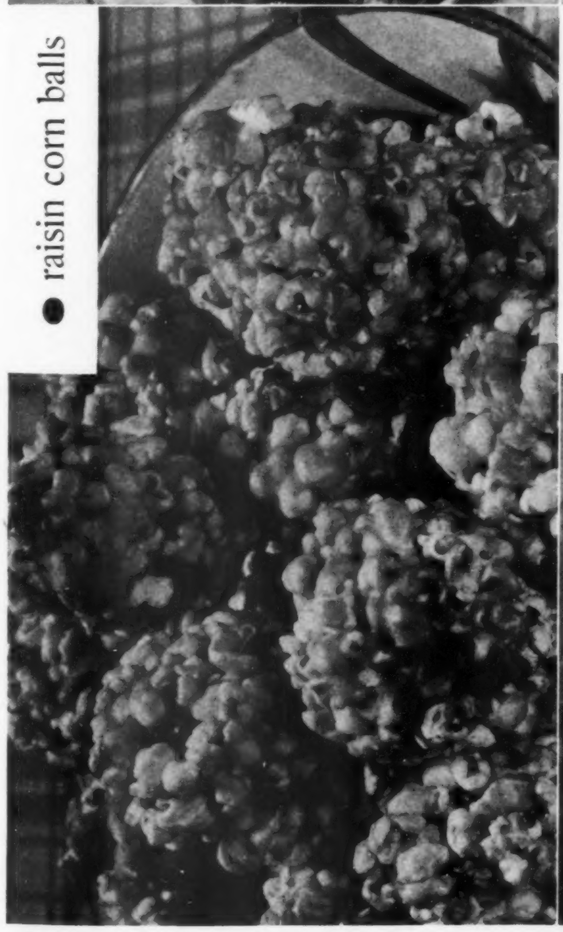


● tic-tac
popcorn balls

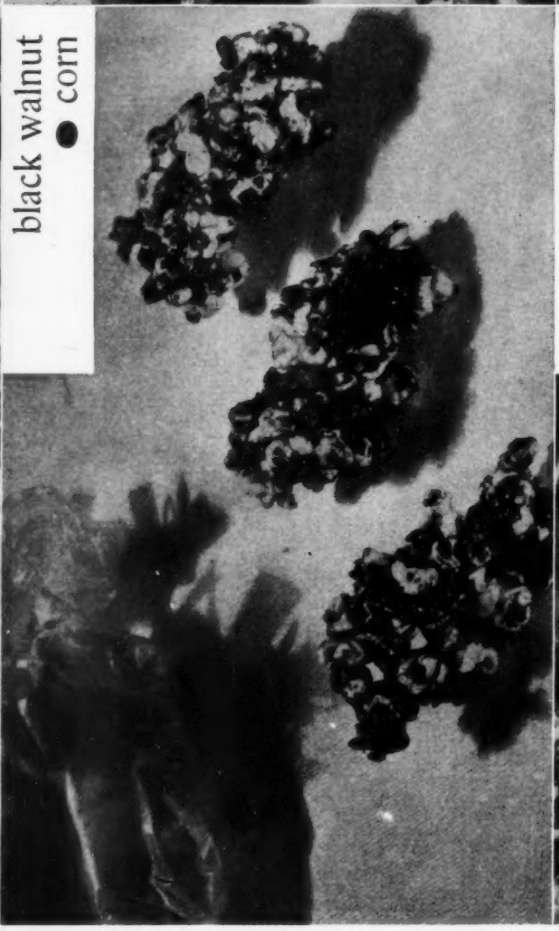
Recipe printed on back of each photograph



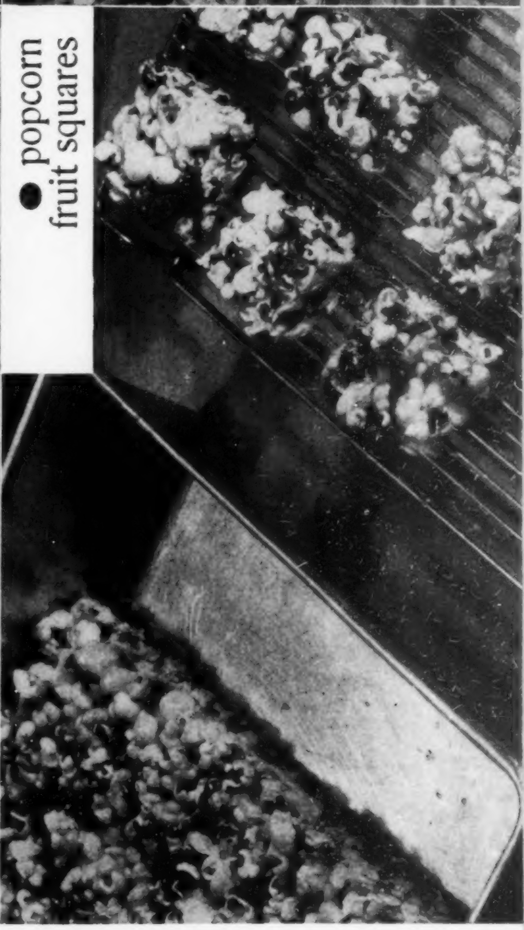
sugared popcorn
● with variations



● raisin corn balls



black walnut
● corn



● popcorn
fruit squares

Demarest

—and Mother prepares it with variations

There was Christmas itself, the throb of it, the light restlessness, the vital essence of it everywhere—in the crackle of the fire, the smell of the bursting corn, in the pale gleam of the snow on the window ledge, in the meeting of eyes joined in exquisite conjecture over secrets hidden on high closet shelves.—Clemence Haskin

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

● popcorn fruit squares

2 cupfuls sugar
½ cupful corn syrup
½ cupful water
5 quarts popped corn
3 packages (3 ounces each) sliced fruit peels

Cook sugar, syrup, and water to the medium ball stage (250° F.). Remove from fire and add the sliced fruit peel. Pour immediately over the popcorn. Stir with a wooden spoon to mix well. Pack the fruited corn into deep buttered pans. When hardened, cut into squares.

Tested by The American Home

sugared popcorn ● with variations

2 tablespoonfuls butter
2 cupfuls granulated sugar
1 cupful water
1 teaspoonful vanilla

Pick over corn, discarding all hard kernels, and put the perfect morsels into shallow pans, and crisp in a slow oven while preparing syrup. Melt butter in saucepan, add sugar and water, and stir until dissolved. Boil until the syrup spins a good thread from the spoon (300° F. on candy thermometer) or forms a hard ball when tested in cold water. Add vanilla and pour over the popcorn. Stir until every kernel is sugar coated and separated. Syrup may be tinted red, green or yellow to give variation.

Tested by The American Home

black walnut ● corn

2 cupfuls granulated sugar
1 cupful brown sugar
¾ cupful corn syrup
1 cupful water
1 tablespoonful butter
4 quarts popcorn
1½ cupfuls black walnuts (or any desired nuts)

Place sugar, syrup, and water in a saucepan and stir until the sugar is dissolved. Cook to 240° F. or until a drop in cold water will form a soft ball. Add the butter and cook to 248° F. when a drop in cold water should make a hard ball. Crisp nuts and popcorn in a slow oven. Pour the syrup lightly over the corn and nuts, turning the mass with a wooden spoon. Grease hands with vegetable oil, and when mixture cools enough to handle, shape the corn into oblong corn cob forms. Wrap in green waxed paper, twirling the paper at the tip end, then fringe fine (with scissors) like corn silk.

Tested by The American Home

● tic-tac popcorn balls

2 cupfuls molasses
1 teaspoonful vanilla
2 quarts popped corn

Boil molasses to 270° F. or until it cracks when tried in cold water. Add vanilla and popped corn and mix thoroughly. Remove from the fire and drop by tablespoonfuls onto buttered paper.

Tested by The American Home

● raisin corn balls

2 cupfuls granulated sugar
1 cupful brown sugar
¾ cupful corn syrup
1 cupful water
1 tablespoonful butter
2 cupfuls washed and steamed raisins
6 quarts hot freshly popped corn

Place the sugar, syrup, and water in a saucepan and stir until the sugar is dissolved. Cook to 240° F. or until a drop in cold water will form a soft ball. Add the butter and cook to 248° F. when a drop in cold water should make a hard ball. Add the washed and steamed raisins to the syrup. Pour a small quantity of the confection over oven-crisped pop corn and mold what is moist into balls. Then add more syrup and mold a few more until all the corn is used.

Tested by The American Home

chocolate ● popcorn

8 pounds sugar
½ pound bitter chocolate
3 pounds evaporated milk
1 cupful water
½ cupful butter
4 teaspoonfuls vanilla
2 gallons freshly popped corn

Mix sugar, chocolate, evaporated milk, water and butter in saucepan. Cook slowly, stirring until sugar is dissolved. Boil until the mixture will form a firm ball when tested in cold water (248° F.). Remove from fire, add vanilla, and pour over the corn while hot, stirring until all the kernels are chocolate covered. Let stand until cold.

Tested by The American Home

Additional recipes for Christmas cakes and other holiday goodies will be found farther back in this issue.

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Quick Feasts with Leftovers!

THE remnants of yesterday's roast can return to your table today in the form of a delectable one-dish dinner. The wonder-working flavor-lender is Heinz Italian-Style Spaghetti—which comes to you cooked, magically sauced and all ready for the job of dressing up a casserole of lamb or beef, or what-have-you.

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A myriad of ways to make quick feasts with leftovers are given in Josephine Gibson's new Recipe Bulletin—"Quick Feasts with Leftovers". It is free. Merely request it, addressing Josephine Gibson, Dept. 141, H. J. Heinz Company, Pittsburgh, Pa. Here's a sample recipe:

LAMB NEAPOLITAN

2 cups leftover lamb
1–21 oz. can Heinz Spaghetti
½ cup Heinz Tomato Ketchup
½ cup water

Grind lamb, put a layer into a casserole, then add layer of Heinz Spaghetti, and repeat until all ingredients have been used. Add ketchup and water. Bake in a moderate oven (375°F.) for 30 minutes.

WHAT HAVE YOU LEFT OVER IN YOUR REFRIGERATOR?

The list below is taken from the index page of the free new Leftover Recipe Bulletin described at the right, which contains recipes for each of these appetite-enticing dishes. No matter what the leftover meat, a feast is possible.

LEFTOVER **BEEF**	Casserole of Meat and Spaghetti Spaghetti and Corned Beef Spanish Spaghetti
LEFTOVER **PORK**	Roast Pork with Spaghetti Browned Sausages with Spaghetti Frankfurters with Spaghetti
LEFTOVER **LAMB**	Lamb Neapolitan Lamb Patties with Spaghetti Lamb Slices with Spaghetti
LEFTOVER **VEAL**	Veal En Casserole Macaroni En Casserole Escallopine of Veal
LEFTOVER **HAM**	Spaghetti with Ham & Mushrooms Mexican Spaghetti Ham and Macaroni Casserole Cold Baked Ham with Spaghetti Spaghetti and Ham Souffle

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THE

There IS a Santa Claus!

[*Continued from page 43*]

there was no Santa Claus! "In fact," she added, a trifle sheepishly, "I still like to think of him as I did as a child, and as the twins do now!" For in this family, the children are taught the spirit of Christmas, and that Santa Claus and that spirit are synonymous and existent.

For there *is* a Santa Claus, of course. Not a flesh-and-blood individual who can be seen with our eyes and felt with our hands, for if that were so he would have been dead long ago. Santa Claus is not dead because he is made of something that lasts forever—a Thought. Houses burn, wear out, or crumble; trees, though they live a long time, eventually die; but a Thought that is really *fine* passes on from mind to mind through generations and is *immortal*. And some Thoughts, if they are fine enough and really worthy of preservation, take unto themselves a sort of human form, and then *that* is immortal. So it is with Santa Claus. He is a lovely Thought which has gradually taken human form; he cannot die. He is far more permanent than he would be if he were made like human beings, for he was in the world long before we were and he will be here long after we leave, gladdening the hearts of all who know him and bringing Christmas joys to little children.

We take motion pictures of our children; then we run them off on a screen much to our children's delight. As the pictures appear on the screen, lifelike and realistic, we are filled with satisfaction that we can so easily, because of scientific accomplishment, perpetuate our offspring's forms and activities. It is similar to this that a good Thought as that of Santa Claus takes human shape. The mind is comparable to the film which has the Thought upon it; the enlarged vision which we see on the screen is the permanent form, and the light which shines through and is necessary to show the picture, is Love. And so long as Love and the Thought that is Santa Claus lasts, just so long will the permanent form—which is Santa Claus turn up at Christmas time, laden with toys and ready to be the recipient of thousands of painstakingly written, finger-smudged letters.

I was fortunate in overhearing a discussion on the "Santa Claus Problem" among thirty serious-minded young women students who were making an intensive business of child study and child psychology. Each one told of her own childish experience with Santa Claus, and of her reaction to her awakening. Two of these women, much to their regret, had never been told about the jolly old fellow, having come from the conscientious parents such as I spoke of earlier. The rest of them had believed in Santa Claus absolutely, having been definitely told that he was a "real man, just like Daddy," and all but four of these women told of one bitter harrowing Christmas—that one being the first through which they were forced to pass after being disillusioned as harshly as though icy water had been thrown in their faces. For that is the way disillusionment regarding Santa Claus always seems to come—there is seldom any gradual approach to it, and the more firmly the children believe that he is an actual person, the more cruel will be their awakening. And that is why it is the parent's job to inculcate the correct thoughts regarding him in their children's minds.

It is too bad that there are not more things in the world as real; as good; as pregnant of happiness; as fit to last as Santa Claus. For has any one ever heard of Santa Claus being cross, or unkind, or selfish, or wicked? No—for the vision cannot be different from the Thought, and the Thought of Santa Claus is Love. His errand is to cheer all hearts and to make us appreciative and thankful for our blessings.

So let us teach our children about Santa Claus; train them in his spirit far above the mere filling of stockings and climbing down chimneys. If we do this, we shall inculcate the spirit of Christmas in their hearts so strongly that as they grow older they will better understand him and more clearly realize his importance and good influence. Little children cannot be given any "wordy," philosophic explanation of Santa Claus, but they can be made to sense his real presence and mission by being taught to keep Love in their hearts and to do the Christ-Child's will at Christmas.

Father pops the corn

[*Continued from page 44*]

handle of wood and a tight-fitting wooden-knobbed lid. Just twist the knob and it operates a stirring rod inside. But father likes the clatter and bang of stove against pan. You couldn't hire him to use one of those electric poppers that allow all the fun and enticing odors and merry din of bursting corn to be moved into the living room and enjoyed from the depths of an easy chair, the refreshments to be served hot from the machine. But I'll take one, thank you, and so will you.

What's the matter with father?

Why doesn't he buy her a Modern Range?

FATHER'S ALL RIGHT, as the old song says, but he just hasn't woke up to the fact that Mother's old-fashioned range is multiplying her work, worries and wrinkles.

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Go to your gas company office or Red Wheel dealer's store and see Magic Chef with its wide choice of models in all styles, sizes, finishes and prices. Ask to have its advanced features demonstrated. Write for the 12-page folder, "Magic Chef Recipes." Address American Stove Company, Dept. G, 252 Chouteau Ave., St. Louis, Mo.

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A PYREX CASSEROLE WITH A GRAND PLUMMY FRUIT CAKE IN IT!"

Ask your grocer, hardware or department store

"Pie Plate—6 custard cups and a measuring cup—all for $1.00. Janet will love this!"

"I couldn't resist this holiday special—9 pieces for $1.95! It's just what Mother needs!"

THIS YEAR, there's a way to surprise your friends — and make your Christmas shopping a joy to them and you. Give a Pyrex Casserole filled with fruit cake primed with juicy raisins and cherries—candied peel—mellow spices—crisp nuts!

The cake will grace the holiday feasts. The casserole will remain a permanent memento of your thoughtfulness. Always sparkling .... new and bright looking as the day it was bought!

Food cooked in Pyrex Ware is always at its best. For you can bake and serve it right in its own rich juices. And everyone knows pastries baked in Pyrex Brand Ovenware are delicious!

Saves Time and Effort

Pyrex Ware saves you time. You slip it into the oven—and you are off! Kitchen hours are cut down and more allowed for good times. You can bake, serve and put away all in the same dish. So dishwashing is reduced! Fuel, too. By actual laboratory tests, Pyrex Ware cooks on an average with 20% less heat.

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But whatever popper you choose, you can't go very wrong if you follow father's recipe for the popping in a modern manner.

Take a pint of shelled and cleaned corn and have handy by three big dish pans for you may expect four to five gallons of the stuff to burst upon the scene—if the corn is right: that means not too dry and not too wet. For perfect flakes of natural tenderness there should be from twelve to fourteen per cent of moisture, about the amount retained under natural atmospheric conditions.

Keep corn at kitchen temperature, and it may drop as low as eight per cent in moisture during the winter months. It will cheer city dwellers to know that the canned corn found in the grocer's shelf is bound to pop to the last kernel. It is sealed in air-tight containers only as it reaches the proper moisture content which insures perfect results. But don't use half a can and let the rest stand open, then expect it to give a good performance. Put the leftover into fruit jars and seal it.

But should you forget, give it a cold water shake. Father could put the pop in popcorn dry as the desert air. He would take about two pounds of corn and pour it into a two-quart fruit jar adding to this from two to five tablespoons of water, depending on how much the corn has dried as shown by a popping test. Very dry popcorn gives a third or less of the normal yield and should of course receive the maximum of water. After adding the water, the lid goes back on the jar and is fastened air tight with a rubber. The corn is then shaken vigorously and allowed to stand for a couple of days until this extra moisture is absorbed. If the corn doesn't pop now dryness isn't its trouble and all the water in the world won't help. But over-dryness, be it remembered, is popcorn's chief complaint.

With the right corn on the table, the right popper in the stove, Father lifted off a stove lid set on his heavy iron skillet and began to heat things up. Slowly he let the skillet heat, getting it hotter and hotter, hot enough to wilt a poker; so hot it would only scorch a low-burning-point fat like butter. His grease was lard or bacon fat—which he barely swiped over the bottom of the kettle. But you may use any oils and fats, liquid or solid, vegetable or animal. One works quite as well as another. And some day try corn popped in corn or peanut oil for a right good taste. But try to convince my Dad!

The fat is in, quick, quick, just enough corn to cover the bottom of the kettle, one kernel deep. With a serious eye on the clock he waited exactly ninety seconds. If the corn began to dance, a one-piece smile lit his brown and soap-scrubbed face. He knew it would be a "full pop." If the kernels hesitated for a second or two longer than the set minute and a half, the fire probably needed prodding, or "the popcorn isn't up to par," or "maybe there's a draught of cold air."

Gently at first Father shook the skillet, then faster, faster it clattered over the open top of the stove, the corn sputtered, the grease hissed, it smoked; slowly the hubbub subsided. Cautiously he lifted the pan, he lifted the lid, just a peek. For sometimes one last kernel, reluctant to let itself go, would explode ceilingward in a burst of delayed exuberance. Now the corn spilled out of the popper like a thousand snow flakes. What a hustling to pour over a little melted butter, churned that day, and dust the fresh "pop" lightly with salt.

There stood the heaped pan of feathery corn all ready and eager to be introduced to sugar syrup, to slip on a chocolate coat, to snow cap a frosted cake, to join company with chopped nuts or candied fruits in the most melting confection that ever teased a cavity in a back-jaw tooth.

Our first job was to string the corn for the tree at home and the tree at church. We used three-foot lengths of red and green cord, threaded to big-eyed needles. It is better not to make too long ropes or the corn will break on its long slide down the string. For a long rope tie the short lengths into one. Every three inches of strung corn was punctuated with a plump cranberry. Of recent years, however, rosettes of crumpled Cellophane in colors gives dance to the popcorn ropes.

Thin wire thread, it comes on spools, does thread and needle duty both, for stringing popcorn into funny fellows, flowers, and wreaths. Or shape the wire into letters and string with popcorn to spell a Merry Christmas. Holly and mistletoe were scarce items on a Kansas farm. So we learned to love wreaths of popcorn strung on wire, spotted with red cranberries and tied with green paper bows. By the wire thread process we strung together a regiment of limber-jointed folks to make the tree a place of laughter.

Our popcorn balls were "special" because of the presents inside. In the center of every ball was either some extra good thing to eat or some funny jimcrack, wax-paper wrapped.

Our home-cut Christmas tree, a cedar from the back pasture, boasted no glint of artificial snow, no silvered icicles. Yet it was bowed with white snowflakes—popcorn kernels stuck with a pin to the ends of the branches. A white sheet draped the base of the tree, this piled high with snow

"My husband's Pay Supports 2 Families —

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"We have to watch pennies, but when I bake for my family, I don't risk soggy failures. I use Royal—and everything I bake is light, wholesome, digestible."

A snapshot of three of the Studley children at their home in Pittsfield, Mass.

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(*An informal interview with Mrs. James M. Studley, of Pittsfield, Mass.*)

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* * *

Good for you, Mrs. Studley! After all, the cost of your baking powder doesn't amount to much compared to the cost of your other ingredients.

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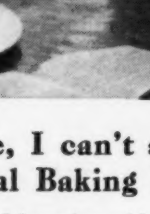

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Fostoria Candelabra for Christmas

CANDELABRA are lighting the smartest tables these days. For nothing more deftly brings out the beauty of a festive table...or a festive hostess...than candlelight. And nothing adds so much to candlelight as these crystal candelabra; made by Fostoria's famous craftsmen.

Each design is new. Each piece is carefully perfect. Altogether, singly or "twinned", with prisms or without, they fit any scheme of table decoration, modern or otherwise. Crystal, too, you know, blends charmingly with china.

And they're really inexpensive. Single lights are as low as $3.00; double lights from $5.00. Your Fostoria dealer will be glad to show them all to you...with many other Fostoria suggestions to make you doubt that it's better to give than to receive. Fostoria glassware will solve many of your gift problems this year...inexpensively, delightfully. Fostoria Glass Company, Moundsville, West Virginia.

Write for our free booklet "Correct Wine and Table Service."

balls of the popcorn kind, each wrapped in white paper; enough to feed a company of giants. Anyone who dropped in Christmas week was invited to help himself and "take a few along for the folks." This white mound was circled with a wreath of cedar, its green spotted with spikes of sumac laden with berries.

Christmas day started off with popcorn cereal, a traditional dish in many farm homes throughout the Middle West. Use the old maids and the old bachelors. Put them through a grinder (we used the coffee mill) and serve with sugar and cream like any cereal. When it comes to Christmas dinner, scatter a handful of crisp buttered popcorn kernels, sprinkled first with paprika and celery salt, over the cream soup. Our nut baskets were molded of popcorn accorded the sugar syrup treatment as in making balls. The candied corn may be shaped into hollow nests, big ones for the center of the table or little ones, over-grown thimble size, for individual holders. Cut fringed waxed paper to line each basket before filling with good things.

Try covering the thick white frosting of a cake for Christmas supper with big flakes of popcorn. Cover it well, not a glint of frosting showing through. Surround the cake with red candles in low candlesticks, their bases hidden under a holly wreath. Popcorn flowers are artful too on a cake's top or stuck to bonbons as favors.

A lot of work? Well maybe—but we did it just for fun! Anyhow I'd give a half a dozen New Years to live again one of those fragrant lamplit hours, to watch the greased pans and the bowls brim white with Christmas cheer and throw discretion to the winds and munch far into the night.

As one country neighbor to another I pass on the recipe:

POPCORN BALLS WITH VARIATIONS

(*Yield: 25 large balls*)

2 cupfuls corn syrup
2 cupfuls sugar
2 tablespoonfuls corn oil or butter
1 teaspoonful vinegar
⅛ teaspoonful salt
½ teaspoonful soda
1 tablespoonful water
1 teaspoonful vanilla
1 gallon hot freshly popped corn

Syrup, sugar, corn oil or butter, vinegar and salt go together in the stew pan. Heat slowly and stir until the sugar is dissolved and the mixture blended. Boil until a drop forms a hard ball in cold water, then remove from the heat. Stir in the soda dissolved first in water, add vanilla and pour slowly over hot popped corn. Each kernel should have a thick coat. With the hands, shape the corn into balls, being as light fingered as possible. By dipping the hands in cold water, just to moisten, the mixture simply can't stick and become troublesome.

Dark chewy balls of early American origin are made with molasses syrup. Balls of light complexion require the corn or maple syrup. Small slightly flattened balls are more easily eaten —but at our house it was the "bigger the better" and those round as a baseball bespoke the art of their maker. If presents are to be centered in the balls wrap these first in waxed paper. A teaspoonful of liquid vegetable coloring added to the syrup will give real Christmas cheer. Yellow rice corn pops a pale lemon-yellow, the result a luscious looking ball without benefit of coloring. But if a little yellow color is added to the syrup, it turns an amber golden tint—irresistible. For snowballs, glaze the finished ball with more syrup and roll in grated cocoanut.

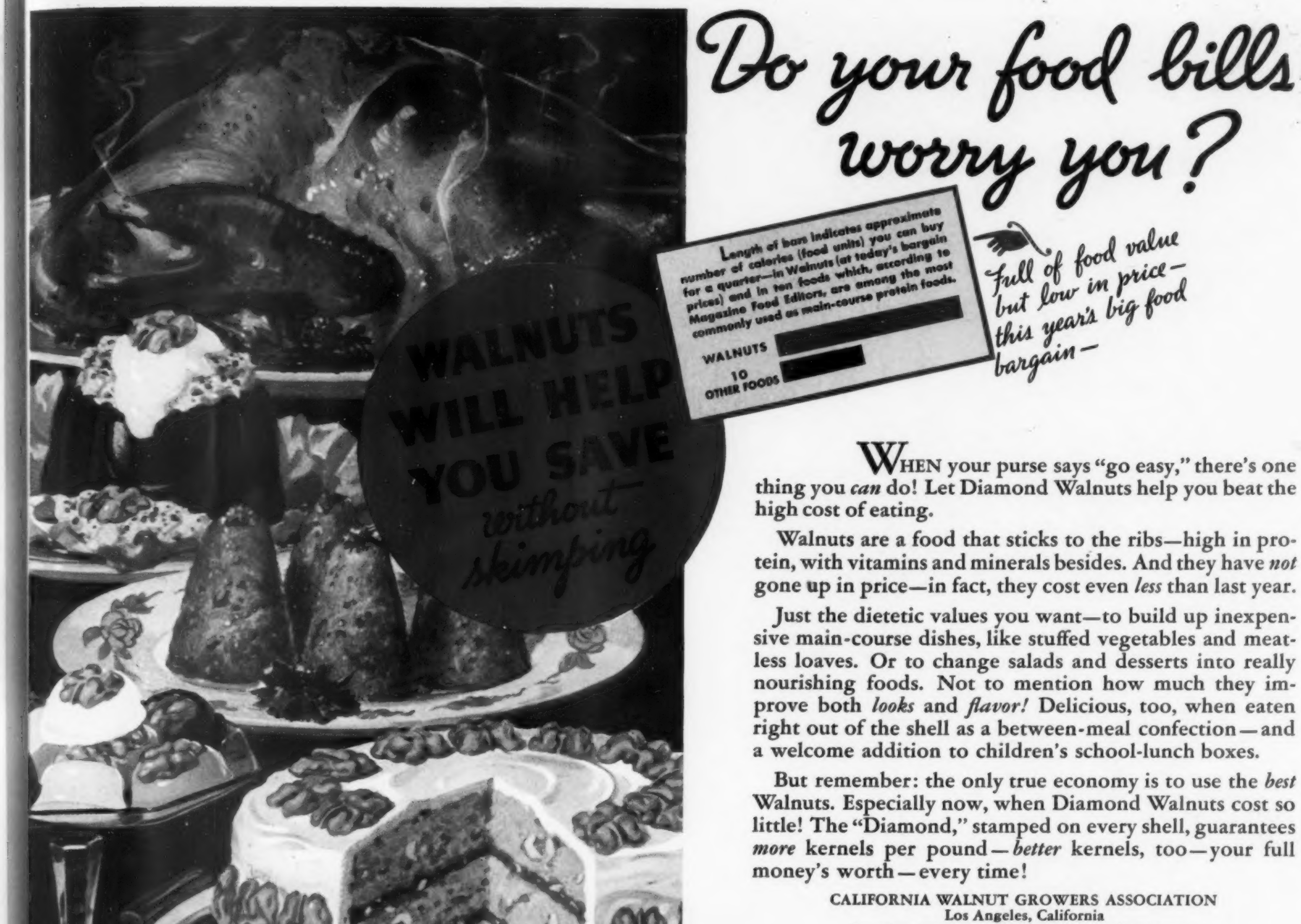
Wrap early and individually

[*Continued from page 14*]

at the bottom. "Caroline" is cut out of bright red paper and pasted on white wrapping. For the candle-star package the gift box is first covered with a sheet of uncolored transparent wrapping *crushed* by hand (just crush the sheet into a ball, open it, and apply to package or use the chemically prepared sheet called mica-crystal. The "candle" decoration is merely a bunch of blue transparent drinking straws (Glassips) held together and to the package with silver adhesive tape. The star is silver paper and the "rays" are the same Glassips.

In the photo at the bottom of page 14 at left playing cards are wrapped in uncolored Cellophane, the scorepad is wrapped in red. The two are combined into one gift package by use of ¼″ colored Scotch cellulose tape, which requires no moistening, and is easy to handle. Jelly jar: Delicious home-cooked jellies are made presentable as gifts, wrapped in colored Cellophane (green) with the left over ends of the wrapping brought from two opposite sides and criss-crossed at the top. The center spray is made from green and uncolored Glassips to form icy "spikes" of crystal. The straws are lined up parallel and caught at the center with a short piece of white spool wire (or cord), and fastened to the wrapping with the same wire. And for the small child—the snow man. He is cut out of blue or any color paper, with black buttons, pipe, and hat, and pasted on a white wrapping held with red bands.

Do your food bills worry you?


Length of bars indicates approximate number of calories (food units) you can buy for a quarter—in Walnuts (at today's bargain prices) and in ten foods which, according to Magazine Food Editors, are among the most commonly used as main-course protein foods.
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WHEN your purse says "go easy," there's one thing you *can* do! Let Diamond Walnuts help you beat the high cost of eating.

Walnuts are a food that sticks to the ribs—high in protein, with vitamins and minerals besides. And they have *not* gone up in price—in fact, they cost even *less* than last year.

Just the dietetic values you want—to build up inexpensive main-course dishes, like stuffed vegetables and meatless loaves. Or to change salads and desserts into really nourishing foods. Not to mention how much they improve both *looks* and *flavor!* Delicious, too, when eaten right out of the shell as a between-meal confection—and a welcome addition to children's school-lunch boxes.

But remember: the only true economy is to use the *best* Walnuts. Especially now, when Diamond Walnuts cost so little! The "Diamond," stamped on every shell, guarantees *more* kernels per pound—*better* kernels, too—your full money's worth—every time!

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Don't forget Diamond *shelled* Walnuts (mixed halves and pieces) packed in two sizes of vacuum sealed tins, to keep them always fresh, sweet, ready for instant use. They are exactly the same tender, mature, full-flavored kernels as Diamond Walnuts *in the shell*. Many women have found it pays to keep *both kinds* always on hand.

FREE—A BRAND NEW RECIPE BOOK Saves you wondering what to have for dinner or what to serve for lunch. Gives recipes for delicious easy-to-make Walnut dishes that put sparkle and variety into meals and help cut down food costs. Full color illustrations. And every recipe is tested, tasted and approved by Good Housekeeping Institute.

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Name ....

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FOR A PETITE PRINCESS

and her sister "just so high," some good fairy waved a magic wand. And lo! . . . what was once a bedroom became a bit of wonderland . . . We suspect the fairy was mother in disguise, for a very practical person must have thought of that Armstrong's Linoleum Floor (Embossed No. 5471). Spilled things won't spot it. Cemented tightly over felt, it leaves no place for drafts. Scraps of paper, pins, and fuzzy threads whisk right up with scarcely any effort. Occasionally mother spick-and-spans the surface with Armstrong's Linogloss self-polishing Wax. But the nicest thing about this floor is its bright, sunshiny design — one of the very newest embossed effects. Light and shadow play across it like jolly elves dancing. Even on gray days it's warm and cheerful. What a clever beginning for planning *any* room! Stop in and see this and all the other smart designs at your local linoleum merchant's. Armstrong's Linoleum is modern . . . for kitchens, bedrooms, and baths . . . for every room in your house.

ARMSTRONG'S LINOLEUM FLOORS

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My dear Kate,

A few more days and Christmas will be upon us. *I am* quite as excited as a child and feel that I cannot possibly wait for the twenty-fourth to arrive. All of our "going away" gifts have left and how I love wrapping them! I always do the fancy work and Alec puts on their final heavy coats and addresses them. Being an old-fashioned conservative I usually stick to the old white tissue with red and green ribbons—usually red, as I am so partial to the color. To me they have an old charm, associated in my mind with the usual homey things—the spicy aroma of fruit cake baking, striped candy canes, and the always gentle reminder, in the form of a Christmas card arriving on the twenty-fourth, that we have completely forgotten Cousin Miranda! However, I think it wise to express your own personality in wrapping gifts and if you are ultra modern, avoid quaint effects! We collected some pine cones this fall and shellacked them. I have wired them into the splashing green bows on some of our presents and they are no end attractive. I use organdy to tie large bundles and for bows on wreaths. It is stiff enough that the ragged edges may be rolled easily and it makes perky bows particularly adaptable for out-of-door trimming. They may be laundered, starched, ironed, and put away fresh and clean for the next festive season. Another thing—use gummed stickers with restraint! Too many of them applied with no rhyme or reason as to character will make a botchy looking package, whereas a few synonymous ones will immediately catch the eye and give a pleasing effect.

Of course the animals will wear spanking red bows. Cocoa is giving Greyboy a fat catnip mouse and Grey, in turn, is presenting Cocoa with a large juicy bone. There will be the usual suet tied upon the syringa bush for the birds and seed scattered upon the back porch roof for them.

I was pleased that you should ask for Grandmere's recipe for les Bûnyè. As you know, they are old stand-bys in our family as a small remembrance for the neighbors at Christmas time. Mother gave me the recipe soon after I was married and here it is:

3 eggs
1 cupful sugar
1 scant cupful milk
1 tablespoonful butter
1 tablespoonful almond extract
½ teaspoonful salt
Flour enough to roll

Roll thin and cut into rectangles about five inches long and three inches wide. Make slashes about two inches long in center of rectangle and before dropping into the hot fat to fry, give them a slight twist. Fry these cakes as you would doughnuts and, when cool, dust with powdered sugar. They will keep for ages.

Although we have very little ready cash to spend at Christmas time we try not to let this interfere with our making it a day to be remembered—and I honestly think we succeed. Although we spend a vast amount of time and effort and thought, I feel sure that it is well worth it, in that we are giving Judy pleasant memories and teaching her to share with her friends and family the best that she can give. It is something that anyone who is not mentally and physically lazy can manage, no matter what their financial status may be.

We all wish you the merriest of merry, merry Christmases—most particularly for the children.

Our dearest love,

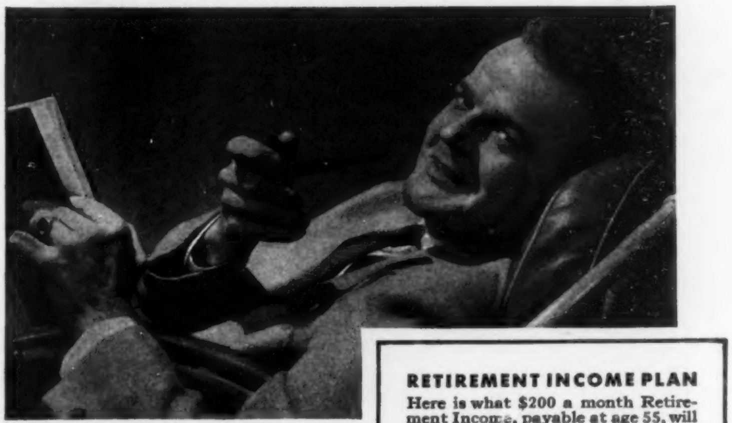
Lib

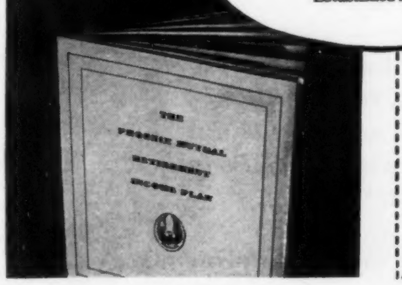
Christmas welcome at Fo'c's'le

[*Continued from page 22*]

my collection. Under here are two drawers containing ribbons, string, and stickers for wrapping gifts. Directly under these are two closets for empty boxes and corrugated and wrapping paper used for mailing purposes. Next to all these closets is the ironing board cabinet and closet for irons. Around the corner on the side of this series of cupboards and right next to the door to the dining room is a very important closet in my kitchen. When the closet door is open, on the back is a mirror and below it is a small shelf just wide enough to hold the necessary articles for tidying oneself before answering the gong of the ship's bell at the entrance door. In this cupboard are serving aprons and overhead is the cupboard containing bath dish, seed, and gravel for the canary.

The work-shelf runs clear across the east side of the room. It is a plank ten feet long of spruce and treated in the same manner as that of the dresser and sink cabinet. This makes an excellent work bench. In the center of this and under the ledge are drawers for cutlery and under the drawers are the flour and sugar bins. On each side of the bins are double cupboards which hold bowls, casseroles, and cooking utensils. Above the cupboards and under the work shelf are two large bread boards which pull out when needed and make an excellent





"You don't have to be rich to

RETIRE AT 55 ON

$200 A MONTH"

"I'LL DRAW an income of $200 a month *for the rest of my life,* as soon as I'm 55," said a certain man talking of his plans for the future.

"How can you do it on *your* salary?" asked his friend.

"Easy," said the first man. "I'm buying a Retirement Income on the installment plan. My income of $200 a month begins when I'm 55, and it's guaranteed for life.

"What's more, if I should drop out of the picture *before* my retirement age, my wife would get a regular monthly income for the rest of her life."

"That sounds good," said the other. "Can you tell me how much this new Retirement Income Plan would cost *me?*"

"How much you need to save each month depends on how old you are, when you want to retire, and the size of the income you will want.

"Why don't you write for the book called 'The Phoenix Mutual Retirement Income Plan'? They'll mail you a copy free. It tells all about how the plan works and what you get."

Here's *your* chance to find out how little it costs to retire at 55, 60, or 65 with $100, $200, $300 a month or more guaranteed to you for life.

RETIREMENT INCOME PLAN

Here is what $200 a month Retirement Income, payable at age 55, will do for you:

It guarantees when you are 55 an income of $200 a month for life. This income cannot stop until at least $20,000 has been paid, and you can get as much as $25,000, $30,000 or more, depending only upon how long you live.

This important benefit is available alone: but if you are insurable, additions can be made to your plan by which—

It guarantees upon death from accidental means before age 55 a Cash Payment to your beneficiary of $40,000. Or a monthly income for life.

It guarantees upon death from any other cause before age 55 a Cash Payment to your beneficiary of $20,000. Or a monthly income for life.

It guarantees in the event of permanent total disability before age 55 a Monthly Income for you.

Plans for retirement at ages other than 55 are available. Also special plans for women. Write for booklet.

An Investment That Pays

Write the necessary information in the coupon below and send it now. You will be mailed a 24-page book that tells all about this new plan. It tells how you can provide money to leave your home clear of debt, money to send your son to college, money for special needs. It tells how this plan is backed by the Phoenix Mutual, an 84-year-old company with over half a billion dollars of insurance in force. No cost. No obligation. Send for your copy of this free book today. The coupon below is for your convenience.

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Send me by mail, without obligation, your new book describing The Phoenix Mutual Retirement Income Plan.

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Date of Birth____________________

Business Address____________________

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"Funny-tasting stuff . . . this knitting! Can't say the brown kind is particularly good. Not much flavor. How's that white stuff you've got, Brother—lemme try a mouthful of that!"

"Say, this is swell—a nice long, hard bone in it! Feels great on that place where there's going to be a new tooth next week. No—you can't have it! I found it! G'wan off—it's mine!"

"Oh, take it, cry-baby! This woolly stuff's making you cross... you need Johnson's Baby Powder to soothe away the prickles. It's so soft, it makes any baby good-natured — even you!"

"I'm Johnson's Baby Powder... when I'm on guard, skin irritations don't have a chance to get started! I 'slip' like satin, for I'm made of finest Italian talc. There's no orris-root in me. And does your baby have Johnson's Baby Soap and Baby Cream? He should!"

Johnson & Johnson
NEW BRUNSWICK N.J. CHICAGO ILL.

table looking out over the bay for one eating alone. On each side of the window is a hanging shelf for condiments and cereals.

Next to the work-bench but on the north wall is my desk. This is where I tend to the business of housekeeping, writing menus, and keeping accounts. In the upper cupboards of this desk I keep my file for bills, cook books, recipes, and Mixmaster with all its gadgets. In the lower cupboards of the desk I keep the mending and sewing to be done after ironing.

Beside this desk is a door leading to a storage room which is thirteen by six feet. Here is a milk bench with its cupboards filled with tin canned and home canned goods. Beside it stands the electric refrigerator. There are steps from this room leading to the garage. On the other end of the room is a door opening into the vegetable storage room, seven by six feet, with rows of bins and shelves. Considering we are ten miles from the nearest grocery and telephone, the storage problem for fresh foods and dairy products was a big problem. We ultimately came to see that the best plan would be to keep the storage space out of the kitchen.

Indeed in this picturesque kitchen it is a joy to work—one can scarcely believe that such a prosaic occupation could be done in such homey surroundings. The rows of old-fashioned geraniums, potted plants, plants in brackets, baskets and bowls of flowers, fruit and vegetables, old jugs and crocks, pieces of old glass, pewter and tin, an old clock, the pipe box, old hooked rugs on the waxed plank floor all add to give warmth and color of old atmosphere. As I sit by the window watching the setting sun, casting lovely shadows on the floor and flower panels, a peace and contentment comes over me, an understanding why the kitchen in the peasant's home truly became the heart of the household.

The origin of Christmas customs

[*Continued from page 17*]

as savage as the wild beasts whose skins they wore, were waiting, each man at his hut door, for his gift from on high—a sprig of the sacred mistletoe.

The "white-robed Druid, with golden knife," was already walking the dim aisles of the forest temple, a solemn company following him singing pagan chants. The "Golden Bough" must be consecrated by a sacrifice of white oxen, perhaps by human blood.

Soon the Arch Druid, standing on a decorated platform built in the branches of an ancient oak, is reverently cutting the mistletoe, whose parasitical growth and wraithlike berries suggest some mysterious origin not of this earth. To them it is the magical Tree of Life, the "all-heal," as they called it, with power to protect against witchcraft, and to cure not only the wounds of battle but sin and strife as well. So that enemies who met by chance beneath it in the forest laid down their arms and declared a truce.

What a gift for the priest to give to his people! The most precious thing it was in his power to procure. A twig delivered to the humble hut of the savage was equivalent to the Angels' Song to the Shepherds, to our own peal of Christmas chimes. It said, "Joy to the world . . . peace and good will to men!" Like the Yule log, it heralded days of festivity.

For centuries before, it had been sacred to other ancient races. Its berries, according to Norse mythology, were the tears of the goddess Frigga weeping for her dead son, Balder the Beautiful, the young god of peace.

Mystic mistletoe! So potent even in the twentieth century that a single sprig sent in a mother's letter to her soldier son in France could make a truce for Christmas day between enemy trenches in the World War!

"Peace on earth, good will to men!" Ah, the first carol! I hurried to the window, still clasping the golden cord, and gazed out at a little group of singers in the snow. Sweet and clear on the frosty air their fresh young voices came up to me, taking my thoughts back to dear St. Francis of Assisi who brought his gift of song to the Christ Child over seven centuries ago. In his youth a troubadour, he carried only his song with him when he left his wealthy home to take up a religious life of poverty and complete self-denial.

"In the heart of Italy," we read, "through the crackling, leafless woods, with nothing on him but his hair shirt covered with a peasant's frock, he went singing God's praises in the gay tongue of France." When robbers met him and threw him into a snowdrift, he but "praised God the louder."

Francis of the Joyous Heart, rare blending of star and song, goodness and gaiety, Christ and child! Who was more fitted to give us the true carol?

Christmas was coming, but Francis had no heart for it. For what did it mean to his "dear poor"? What could the unlettered peasants know of the mysteries? The Bible was locked up in an unknown tongue; the church services were read in a language they did not understand. And, worse

Christmas for keeps when you give

Ciné-Kodak Eight

A CHRISTMAS MOVIE that you make yourself: The family gathering. The youngster trying out his new wagon. Or visitors bearing gifts. Or (maybe there'll be snow) some fast action in a snow fight.

Cost of each scene: Ten cents or less.

Then the fun of seeing the movies—*your* movies—clear and brilliant on the screen. Christmas for keeps . . .

That's what a family gets when someone gives Ciné-Kodak Eight. Christmas and a thousand lovely days you want to save.

It's a movie camera of remarkable economy. It gives you four times as many movies per foot of film. A 25-foot roll of Ciné-Kodak Eight Film runs as long on the screen as 100 feet of any other home movie film. 20 to 30 movie scenes—each as long as the average scene in the news reels—on a roll of film costing $2.25, *finished, ready to show.*

The Eight costs only $34.50. See it, and samples of the movies it makes, at your dealer's. What to give that's new, fresh, and will win everybody's heart? The Eight settles it. Eastman Kodak Company, Rochester, N. Y.

GIVE A KODAK

Chase presents your complete
CHRISTMAS GIFT LIST

Gifts for everyone! Most of them finished in sparkling Chase Chromium that never tarnishes, *never needs to be polished.* See these lovely things at leading department stores, jewelers, and gift shops.

CHASE

Individual Coffee Set, $3.50
Holds coffee, cream and sugar.

Duplex Jelly Dish, $1.50
Holds two kinds of jellies or jams.

Newspaper Rack, $1.50
For holding his morning paper.

Band Cigarette Box, $3.00
3 compartments. Holds 60 cigarettes.

Sphere Smoking Set, $3.50
Tray, cigarette server, lighter, two ash trays.

Iris Box, $1.00
For candies, jewelry, or dusting powder.

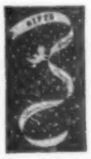
Triple Tray, $5.00
Folds up. Useful. Beautiful.

Old Fashioned Cocktail Cups with Muddlers
75c each. Tray to match $2.50.

Blue Moon Cocktail Shaker, $4.00
Cups 50c each, Tray, $3.00

Quill Lamp, $1.50
For desk or bedside.

CHASE



Free! *This folder solves your what-to-give problem.*

Send for this helpful Christmas Gift folder today! Beautifully illustrated with photographs and full descriptions of 40 lovely gifts in chromium, brass and copper. Something for everyone on your list. All useful and inexpensive.

*Chase Brass & Copper Co.**
Dept. A-4, Chase Tower, 10 E. 40th St., New York City
Send me your FREE Gift Folder.
Name..
Address..
City............................*State*..........

*Subsidiary of Kennecott Copper Corporation

still, heresy about the first Christmas was sweeping the land.

Francis wept through sleepless nights, his song at last silenced. If his poor people could but see Christ as he saw Him; not as "the Everlasting Son of the Father," but as the Little Brother of All Mankind; not as a Judge, sitting at the right hand of God in the Majesty of Heaven, but as a little child, cradled in a manger! What Christmas would mean to them, then! For songless days and dreary nights he prayed and fasted—and then "he *saw* the story."

He and his companions composed, in the tongue of the common people, bright, blithe songs that told it. Then they set forth to the little village of Grecia, and with great joy prepared in the church a reproduction of the scene in the Bethlehem stable. They strove for reality, the true touch. They used a real manger, actual animals, and living people represented the holy family. For Francis would have his "dear poor" *see* the story, too. "This," he said when the living picture was complete, "they can read."

On Christmas Eve the villagers came, men, women, and children, carrying lighted torches, and when they saw the strange new scene and heard the new songs sung by St. Francis in their own tongue, their joy knew no bounds. It was the Christmas story, not read but *realized*.

All night long the rapt peasants sang their carols, while St. Francis stood by the manger, "sighing for joy" that by this simple means the hearts of the people had been touched. And when it was morning they all went back to their homes singing as they went. So, after being shut away in the cloisters for centuries, the Christmas carol came to the fields again.

But carols were festive before they were religious, and as "ring dances" they were popular in England from the second century. The word carol may come from "carolla," meaning garland or circle; for it is known that it was customary to place the little crib in the center of the church at Christmas and dance and sing around it, as children today play their singing games. Shocking? Not to them; for in the earliest ages of mankind, the dance was an act of worship, whether of the true God or a pagan deity. "Let us praise His name in the dance!" sang the Hebrew.

Without doubt the early English carol was patterned after a similar song-and-dance in the Druidic ritual, but until the church fathers abolished it in 588 the custom of singing and dancing the carols in church was part of the Christmas service.

Perhaps there is a quaint survival of it in Yorkshire, where groups of children go about the streets at Christmas time singing carols as they step around a Milly box containing figures representing the holy family. At one time this was probably a "My Lady box," and the solemn "stepping" was a rollicking ring dance.

Then came the Yuletide drinking songs, convivial and without a trace of religion in them, and others about "good eating" and the revels. The true carols of Francis reached England as part of the Christmas mystery plays. They were first sung between the acts, but so delighted the people that they were soon of more importance than the pageant, which was then woven around the carols.

In vain did the church try to keep them in her sacred precincts. There was keen rivalry between actors and singers, each vying with the other for the favor of the audience. One evening, carried away on a great wave of enthusiasm, the singers left the chancel, marched down the aisle and out the door, the congregation pouring after them, all lustily singing! From that moment carols were in the English streets, and have stayed there ever since, thanks in great measure, to the "waits"—night guards who watched and waited on winter nights to guard the streets and give the sleeping population the time, as well as the assurance that all was well, by sounding a few musical notes, which may have been on the "wayte," an early wind instrument. The waits became the town musicians, both singing and playing, and soon were keeping the old carols alive in the streets, as their forerunners, the minstrels, had done in the castle and great hall. Frequently, as they "caroled the town," they would ask for food, clothing, or money which they distributed to the poor. Sometimes they stopped at the market cross or some other common gathering place along the way and performed a popular Christmas play, taking up a collection for the needy. Thus the waits became a real institution contributing much to Christmas cheer. They were at their best in the reign of Good Queen Bess.

So for almost two thousand years the carol, in one form or another, has lived to express either the merry or mystical side of our greatest celebration, those few that magically merge the two, being the truest expression of the Christmas spirit.

My little Christmas tree twinkled reproachfully at me. Didn't its shining boughs bear joy to millions of children? Indeed yes. What is Christmas without Santa and his tree?

It is the Land of Luther that gave us the decorated Christmas tree. Indeed, some say it was Luther, himself that, wishing to show his wife and children the beauty of the winter forest, snow-flecked and frost-jeweled, he brought home a little fir tree and decorated it with white and silver, fastening candles on it to make it twinkle as icicles glittered under the stars.

For centuries the Christmas trees in that country were the loveliest in the world; for no toys were hung on the branches. Like Luther's, they were all silver and white, shimmering in the light of one crowning star.

An earlier legend makes the tree the gift of St. Winfred, the "sole wonder" of whose great and good life was finding it. During his crusade against the Druids, he cut down a giant oak, their holy tree. As it fell backward, "like a tower groaning," there just behind it, unharmed by the fall of the giant god of primeval forests, stood a very young fir tree, pointing a green spire toward the stars. St. Winfred dropped his axe, and spoke thus to the people:

"This little tree, a young child of the forest, shall be your holy tree tonight. It is the wood of peace, for your houses are built of fir. It is the sign of endless life, for its leaves are ever green. See how it points toward Heaven. Let this be called the tree of the Christ Child; gather about it, not in the wild woods but in your homes; there it will shelter no deeds of blood, but loving gifts and rites of kindness!"

The first Santa was St. Nicholas, Bishop of Myra, who started those mysterious midnight gift-bringing journeys in the fourth century. He was rich and he loved to give secret gifts to the poor. Purses of gold would fly through open windows onto the beds of the needy. For a time his identity was hidden, but one night a grateful father stayed up in the dark to thank this unknown bringer of so much joy; and so the first Santa was caught with his sack of gifts on his back. After that whenever a Christmas gift mysteriously appeared, this jovial, rosy-cheeked old saint, who, like St. Francis, saw the twinkle as well as the shine of the star, got the credit.

And now my golden cord showed but one more strand of joy—the modern Christmas card. The first one was a small sketch sent by an English artist to a friend in 1844. It gave such an unexpected joy that next year he designed another card and sent lithographed copies to numerous friends. In 1862, "Merry Christmas" was printed on visiting cards. Later some brave publisher tried adding a robin, then a sprig of mistletoe; and from these small beginnings grew the artistic cards we now have.

Suddenly steeple music filled the air! The chimes of midnight! Up on the hill, angel sweet, choir boys were singing "Joy to the World!" Down in the valley sleepy voices were crooning Luther's cradle song . . . "The little Lord Jesus, asleep in the hay."

Christmas Day! The little gold cord was still clutched in my hand. Where should I put it?

"Restore unto us the joy of Thy Salvation!" sang the carolers. All right, I would put the gold cord of joy in my mother's Bible as a marker. I took the old book in tender, remembering hands. It opened of its own accord at a page worn ragged with reading. The light of my Yule candle shone full on a marked verse: "And now abideth faith, hope, love, these three. And the greatest of these is love."

The little gold cord had given me its secret, the joy and happiness of Christmas!

Have you a collector on your "list"?

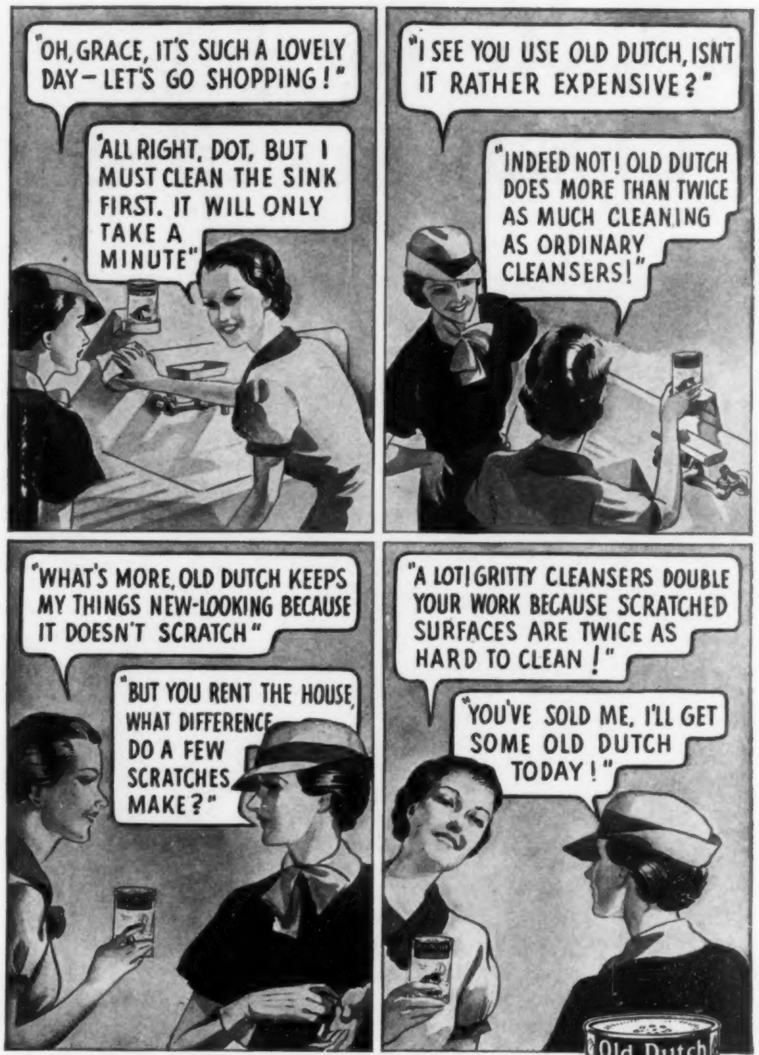
[*Continued from page 24*]

Every family is faced with the problem of wrapping up gifts and packages, and it is a nuisance to have to go about gathering together tissue paper, ribbon, scissors, stickers, gift boxes, and so on. If these are kept together in a small chest of drawers in the hall, wrapping presents and packages will be conveniently taken care of. Obviously, a piece of furniture having a surface large enough to use in the wrapping of the gifts is preferable.

And extra bedding, where shall we keep the blankets, comforters, pillows, and quilts? There are two ideal places for them, in a box couch or in a blanket chest.

Since space is at such a premium in most households, often it is not possible to add a piece of furniture but usually it is possible when buying to choose a higher piece and thereby gain more storage space. A chest on chest may be used in a bedroom instead of the chest of usual height with a considerable increase in the number of drawers. Similarly, a small chest of drawers will fit into a spot next to a chair where it had been originally planned to have an occasional or lamp table.

All of which may sound like a houseful of chests. And why not? We have a dozen chairs in a living room and most of the time only two or three are used. Certainly it is not too much to have one chest in every room since the drawer space is so badly needed. No home can be all it should be unless there is a definite place for every possession.

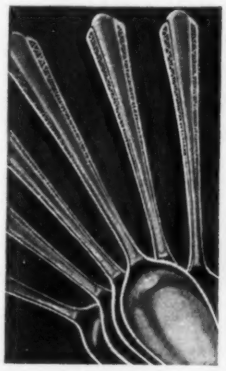

"OH, GRACE, IT'S SUCH A LOVELY DAY—LET'S GO SHOPPING!"
"ALL RIGHT, DOT, BUT I MUST CLEAN THE SINK FIRST. IT WILL ONLY TAKE A MINUTE"
"I SEE YOU USE OLD DUTCH, ISN'T IT RATHER EXPENSIVE?"
"INDEED NOT! OLD DUTCH DOES MORE THAN TWICE AS MUCH CLEANING AS ORDINARY CLEANSERS!"
"WHAT'S MORE, OLD DUTCH KEEPS MY THINGS NEW-LOOKING BECAUSE IT DOESN'T SCRATCH"
"BUT YOU RENT THE HOUSE, WHAT DIFFERENCE DO A FEW SCRATCHES MAKE?"
"A LOT! GRITTY CLEANSERS DOUBLE YOUR WORK BECAUSE SCRATCHED SURFACES ARE TWICE AS HARD TO CLEAN!"
"YOU'VE SOLD ME. I'LL GET SOME OLD DUTCH TODAY!"

Old Dutch
Cleanser.
Chases Dirt

Old Dutch offers an amazing opportunity to secure Wm. A. Rogers A1 Plus Quality Silverware

This is all you have to do. Send the windmill panels from 3 Old Dutch labels and 50c, and you may have your choice of any one of these four separate silverware offers: 6 Teaspoons, or 3 Oval Soup Spoons, or 3 Salad Forks, or 1 Dinner Knife and Fork. Start today to build up a complete set at this amazingly low cost. The silverware is in the beautiful "Croydon" pattern that was specially selected for its smartness and style by Eleanor Howe, nationally known home economist.

Made and guaranteed by Oneida, Ltd.



You may order any one of these units, or as many as you like. (Remember each unit requires 50c and 3 windmill panels.) This offer is good only in the United States and Canada and expires July 31, 1936.

OLD DUTCH CLEANSER, Dept. 8161, 221 N. LaSalle St., Chicago, Ill.

I am enclosing______windmill panels from Old Dutch labels and ______¢ for which please send me

☐ 6 Teaspoons
☐ 3 Oval Soup Spoons
☐ 1 Dinner Knife and Fork
☐ 3 Salad Forks

*Name*______________________________

*Address*______________________________

*City*________________*State*____________

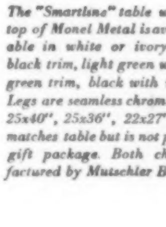
a Table Tip for Christmas Givers

The "Smartline" table with top of Monel Metal is available in white or ivory with black trim, light green with dark green trim, black with white trim. Legs are seamless chrome. Four sizes—25x40", 25x36", 22x27", 20x24". Chair matches table but is not packed in the special gift package. Both chair and table manufactured by Mutschler Bros., Co., Nappanee, Ind.

● Here's the present that outshines all others in St. Nick's sleigh. A "Smartline" table, brilliantly topped off with Monel Metal.

All packed up and ready to send in one of the gayest packages of the year. This container is decorated in bright Christmas colors—with space for an appropriate message from the giver. Takes only two minutes to set up the table—no tools necessary.

Originally this "Smartline" table was created by Ray Patten for use in the kitchen. But it turns out to be so smart and distinctive in design that it fits splendidly in the modern living-room, game room or sun-porch.



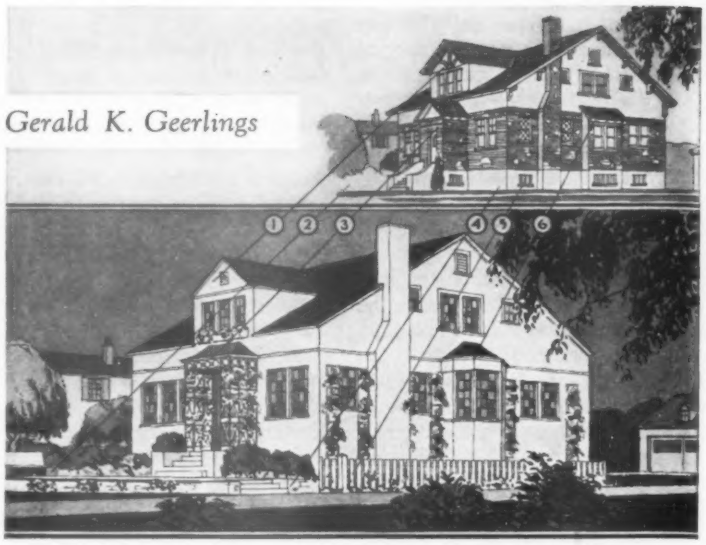
Just a few words about its Monel Metal top. Monel Metal, you know, is the metal that made kitchen sinks beautiful. A metal that is lovely to look at and delightful to use . . . and an easily cleaned, crack-proof, chip-proof, rust-proof metal that will give you a lifetime of loyal service.

See the "Smartline" table at your favorite furniture or department store, or write to Mutschler Bros., Co., Nappanee, Ind. For information about other Monel Metal equipment, address

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N. Y.

Monel Metal

Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



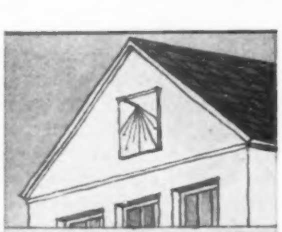
Gerald K. Geerlings

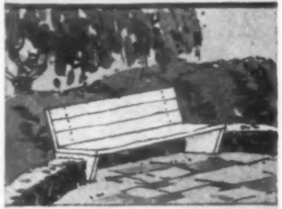
Transforming an ugly duckling

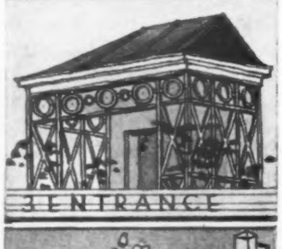
IN THE whole realm of human endeavor perhaps there is nothing quite so pathetic as that of a family saving for years to build its "perfect house"—and then find the result not picturesque or charming or sensible, but a builder-built jumble of unsound ideas. For some unfortunate reason the mixture of stone and brick is thought to be an admirable recipe for a wall, yet it not only costs a great deal more than though it were of brick only, but it is seldom able to do better than look "arty." True that European buildings of the Middle Ages look well enough in their motley masonry, but the latter enjoys the genuineness born of necessity, and has mellowed from centuries and centuries of weather.

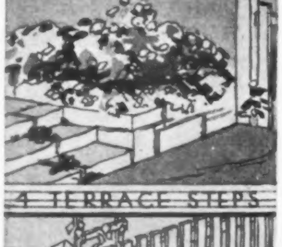
The house shown here is restless chiefly because the wall surface is too "jittery." The basement wall is white cement with obtrusive windows; the first floor has an amazing conglomeration of brick and irregularly shaped and projecting stone, while the wall above is gray stucco. Until the walls all look as though they were amiable companions, the house will appear divided in sections. The first beauty treatment will therefore consist in chipping off the stone excrescences, then painting all the brickwork and stucco the same color. It may well be an oyster-white or a light cream. Compare the two drawings above, and it is evident that the greatest single difference in appearance is caused by the single wall color in the lower one. It is true that when brick is painted it may not remain absolutely uniform but vary slightly in color, and thus become far more interesting than though it remained one monotonous hue.

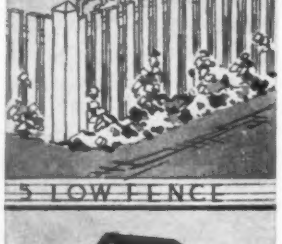
Not shown in any of the six details, but doing much toward making the entire house more unified, are the new windows with

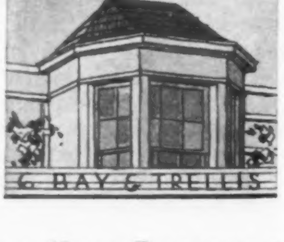












small panes of glass. In the original house there are hardly two windows alike as to glass divisions—some are divided in the upper half but not the lower, others are not divided at all, while the two flanking the chimney have diagonal muntins. This sense of indecision and lack of coherence is obviated by substituting new sash, all having small panes about the same size (although the number per sash may vary).

Detail Number 1. The dormer on the original house looks more forbidding than friendly, with its beetling browed eaves and unconvincing half-timber. Because the main eaves of the house project inordinately, the dormer looks as though it were well up on the roof. As a matter of fact when the main eaves have been cut back to a moderate overhang, as on the lower drawing, then it becomes apparent that the dormer actually grows out of the wall surface below. The dormer eaves are also cut back, and the area above the windows is ornamented by a sundial. If the dormer faces the wrong direction for this purpose, the dial could well be supplanted by a small decorative panel, such as one of wood with monogram and date, or a ceramic tile insert.

Detail Number 2. The front garden of the improved house has diversified attractions so that on entering or leaving the house one's attention is pleasantly invited to focus. Instead of going directly up the walk from the street, the new arrangement takes one up the drive. Near the house one turns at a right angle, goes up a few steps (see Detail 4), and arrives on a flagged terrace. In the center of this terrace is the new entrance, but opposite and at the farther end is a wood seat with flanking hedge and overhanging flowering tree. While seats at an entrance are a common sight, it is most uncommon ever to see anyone sitting there. One is more likely to use such a seat as is shown in this detail, where persons leaving or entering the house do not tread on toes, figuratively and literally. In making a bench be sure the seat-height is no more than seventeen inches, and that the back slopes at a comfortable angle. A weathered gray color will harmonize best with the garden.

Detail Number 3. If the entrance of a house is meant to be welcoming, the one on the original house falls so far short as to be forbidding. In the revised version a light lattice treatment is suggested, made either of iron or wood. The roof of copper will be a pleasing color after it oxidizes, and will lend itself to a graceful curve at the eaves easier than though of shingles at this scale. Note that the light members, aided by the vine, seem to beckon gaily. In the winter there can be glazed sections which can be erected on the inside so as not to interfere with the vines, and thus make a storm-proof vestibule.

Detail Number 4. The stone (or brick) steps leading from the drive should preferably be so planted that certainly grass, and perhaps other plants, will grow in the cracks. Having this terrace will bring one gradually up to the first floor level, and arouse interest by virtue of the various details and changes of direction. In the original arrangement it was evident from the street itself that the entrance lay straight ahead and up a long dreary flight of steps.

Detail Number 5. Unsightly basement windows along a drive are not the simplest problem to screen easily. If foundation planting will do the trick, well and good. But if the space be limited, or the soil is poor and the exposure north, perhaps shrubs alone will not suffice. This detail suggests a low wood picket fence along the edge of the drive, but away from the wall at least a foot, and more if possible. The vines clambering up the trellises, and some hardy nasturtiums or petunias poking their way through the pickets, will considerably alter the appearance of the house.

Detail Number 6. The bay in the original house is obviously a stuck-on afterthought. There is nothing to indicate that it was planned in conjunction with the rest of the façade, for no band courses or lines carry around. It is questionable whether on the inside such a shallow bay is of any real value. The new bay extends itself toward the front, leaving the right-angle sides as they were, and becoming a half-octagon. The band courses from the walls continue around, and the roof is hipped. Flanking the bay and the windows on this façade are ladder trellises. These serve to relieve the monotony of the wall, and camouflage the difference between the various sill heights.

The same to you!

[*Continued from page 11*]

in gold and colors, designed by Thomas Goodman, and a series of "Christmas in the Olden Times" by Moyr Smith, done in colored figures against a gold background. As for novelties, look up one by T. Walter Wilson, done in imitation of a Japanese lacquer cabinet with folding doors. Another trick, a large card had its center covered by four flaps, each bearing on the inside a spray of flowers against a blue sky with moon. Patty Townsend's "Cottages" reproduced in full

How'd You Like a Christmas Dinner From This Kitchen?

AFTER

The Christmas dinner will go together ten times easier and taste a lot better this year at the home of R. Dosé, 6344 S. California Ave., Chicago. For the old kitchen has disappeared, and in its place there are new tile walls, a new linoleum floor, and a new stove, and the splendid Crane Corwith Cabinet Sink—clean, gleaming, easy to work on. The whole improvement cost but $476.50—or $15.17 a month on the three-year Crane Finance Plan. You, too, can have a complete, new Crane kitchen for as little as you want to pay. See your contractor today.

BEFORE

. . . It used to be old-fashioned, but new equipment made it completely modern for only $476.50

TIME was when you had to build a new house to have a new kitchen, or a new bathroom. Crane Co. has changed all that. You can have a whole new kitchen at small cost and three years to pay by using Crane equipment—the beautiful and convenient Corwith Cabinet Sink, plus handsome continuous steel floor- and wall-cabinets that give *acres* of working space and storage space.

Your contractor can handle the whole job, even to changing windows, putting in new walls, new floors. And the complete modernization will cost as little as you want it to cost. No money down, three years to pay.

The same improvement can be made in your bathroom, laundry, or heating plant. Crane plumbing and heating give you the most modern equipment and the greatest of convenience and economy. Ask your contractor today for complete information on any phase of Crane plumbing and heating modernization. He will help you with plans and ideas and with the financing too.

Beauty and convenience come to the laundry in these new Crane all-clay porcelain laundry tubs, with their easy-to-clean round corners and their gleaming, white or new buff colored surfaces. Available also in single style.

FREE
"Crane Kitchen Guide"
Pictures and Plans of
The Modern Kitchen

MAIL THIS
COUPON
TODAY

CRANE CO., 836 South Michigan Avenue, Chicago, Ill. A. H. 12
Gentlemen: Please send me:

☐ "Crane Kitchen Guide"—pictures, plans and complete details on how to have a modern kitchen.
☐ "Modernizing Suggestions"—the booklet of ideas on modernizing the kitchen, bath, laundry and heating plant.
☐ "Facts About Heating Your Home"—a simply-written presentation of facts you should know before remodeling your heating plant.

Name..
Address..
City..............................*State*....................

Give them an I·E·S Better Sight Lamp

New 3-Lite Model. Three degrees of light from one MAZDA lamp. Also has candles for decorative light.

Designed by the famous Illuminating Engineering Society to protect precious eyesight, I. E. S. Better Sight Lamps give the kind of light that older eyes need to see with greater comfort; that younger eyes need to develop normally.

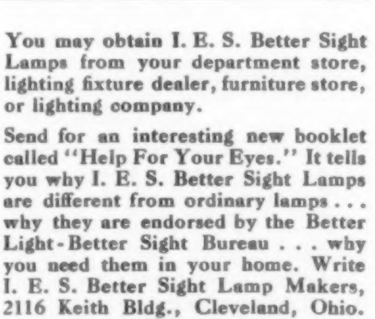
I. E. S. Better Sight Lamps give several times as much light as ordinary lamps. There is no glare. The light is spread in a wide circle over table or chair . . . you have plenty of light where you need it. And that is not all . . . these new lamps give both direct and indirect light . . . so that you not only have good light on your book or work, but pleasing general illumination throughout the room.

Only genuine I. E. S. Better Sight Lamps bear the authorized certification tag shown at right, which certifies that the lamp meets the specifications of the Illuminating Engineering Society. Look for this tag when you buy and be sure it is on the lamp when it is delivered to your home.

You may obtain I. E. S. Better Sight Lamps from your department store, lighting fixture dealer, furniture store, or lighting company.

Send for an interesting new booklet called "Help For Your Eyes." It tells you why I. E. S. Better Sight Lamps are different from ordinary lamps . . . why they are endorsed by the Better Light-Better Sight Bureau . . . why you need them in your home. Write I. E. S. Better Sight Lamp Makers, 2116 Keith Bldg., Cleveland, Ohio.

LOOK FOR THIS TAG


CERTIFICATE AS TO
I·E·S
COMPLIANCE WITH I. E. S. SPECIFICATIONS

Better Sight I·E·S Lamp Makers

color from water-color drawings were big sellers. So was S. T. Dadd's animal studies, and Irene Brindley's inquisitive pigs. The "Three Little Pigs" are no doubt lineal descendants.

When Messrs. D. La Rue came into the publishing field, about 1875, they introduced a thousand and one subjects heretofore deemed unseasonable. Even Mr. Punch, who usually isn't interested in such things, couldn't resist poking fun at their languishing ladies clothed in goose flesh and shivering in the sleet of raw December, their smiles frozen on. It was this company that introduced W. S. Coleman's nude children in classical poses.

Then, as now, comic cards were in demand. In 1884 W. J. Hodgson, afterwards on the staff of *Punch*, began contributing funny series on various themes from circus life to curates. One circus card of 1885 showed mamma elephant presenting her offspring with a toy elephant. Posters in the background proclaimed: "Mammoth Menagerie. Morning Performance Christmas Day. Free Admission."

Only once in this early period does politics get mixed with Christmas cheer. This instance was in 1891 when a unique political set was made by Bryan, the caricaturist, and consisted of portraits of Chamberlain, Churchill, and Gladstone. The gift card etching is not a modern idea; it was quite the thing when great-grandma was a girl. Particularly the etchings of Wilfred Ball.

Booklet cards and folders with inserts made their appearance in 1884 to sell like goods in a bargain basement. These contained selections from popular poets, Burns, Thompson, and Pope, and their respective portrait surrounded by a laurel wreath. A bigger and better folder was the miniature sketch book with alternate pages of water color sketches and manuscript.

Early cards stuck pretty much to the same old wish in the same old way: "Merry Christmas and a Happy New Year," often adding an appropriate quotation from a well-known author especially Shakespeare and the beloved Dickens. Passages from the New Testament were sometimes quoted, usually those referring to the birth of Christ. But when the card writers did take a fling at verse, their couplets of sentiment went stiff with polite formality or oozed with over-done affectation. This polite greeting is in the true Victorian vein:

"Prithee receive this unpretending card
Prithee believe it carries my regard."

The spirit of Oscar Wilde and the *fin de siècle* were responsible for a card that appeared picturing a dainty medieval dame before a wall decorated with the painting of a sunflower and bearing the legend: "With the quite too precious compliments of the season." Another of the same type wishes you "A most consummate Christmas, and an utterly utter New Year."

A Kate Greenaway card with two wasp-waisted ladies in high backed chairs enjoying a garden gossip reads:

"Quite a picture of friendship idyllic and sweet
Only they should be We dear, it then were complete."

Trick cards flourished. The Victorian craze for imitation ran riot in a multitude of grotesque designs and pathetic devices. All sorts of trash was used as decoration: natural grass, sea weed, dried flowers, chenille, crewel work, gelatine, dozens of unthinkable substances. There were unlovely objects such as matches, slices of blanket, keys, cork, burnt ends of cigars, and other horrors reproduced in realistic imitation to escort a message of good will, often with a punning legend.

Cards encrusted with a blown glass frosting, glistening with a blurred magnificence, first appeared in 1867, to keep showing up throughout the years, like a persistent malady. Jeweled cards were their rivals. These were in imitation of the jeweling that had formed part of the tinsel decoration on theatrical portraits in the first decade of the century. Cards were cut into more shapes than a cross-word puzzle, and folded every which way. Their edges were cut into embroidery scallops or hacked into sharp points. Their borders might be punched into holes, and still not satisfied with these baleful effects, other cards went holidaying in frames of celluloid!

In the nineties the card with silk fringes was "just daisy"; elaborate as the "inferior" decoration of the time, and as desolate of beauty. Some of these were made of double cardboard with a padding between, filled with sachet powder for perfuming the handkerchief case.

By the end of the nineteenth century, cards were going into a decline, partly because of this hopeless conglomeration of vulgarity not only in the design but in the manufacture, and partly because of the miscellaneous flood of cheap German and Austrian cards that had glutted the market. It was then that the personal card came into existence. Those who could afford a special design and had a flair for individuality began having cards made to order: one's house, a doorway, Cat Meg and her kittens, anything that a person fancied be-

It helps **YOU**
SEE SAFELY

CONFORMANCE CERTIFIED
I.G.G.
STANDARD
ELECTRICAL TESTING LABORATORIES
This symbol stamped on the bowl stands for glass made to scientific specifications.
LOOK FOR THIS TAG

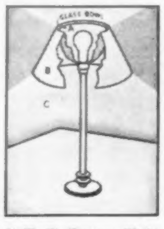
The Glass Bowl of

I·E·S BETTER SIGHT LAMPS

America's leading lighting specialists played a prominent part in the designing of the new I. E. S. Better Sight Lamps—and they chose the opal glass bowl as the ideal "heart" of this Better Sight Lamp. This heart is *the* important factor in safe seeing.

Raw light, like water, needs filtering to be most beneficial for human use. This opal bowl serves as a light filter. It removes objectionable glare and gives you soft, diffused light that does not strain your eyes when you read or work. The opal bowl also serves as a reflector to send light to the ceiling to provide indirect illumination for the balance of the room, which is necessary for eye-comfort.

This opal bowl to serve its double purpose most efficiently must be made to exacting scientific specifications or it will fail to give you the utmost sight-saving protection.



I. E. S. Better Sight Lamp for reading and study, showing (a) opal glass bowl which eliminates glare, (b) shade with specially treated inner lining, (c) added height for wide spread of light.

When you buy an I. E. S. Better Sight Lamp, look for the I. E. S. tag at the time of purchase, and when the lamp is delivered to your home. Then you will be sure that the opal glass bowl and the lamp as a whole has passed the exacting inspections and tests of the Electrical Testing Laboratories of New York . . . and meets the specifications of the Illuminating Engineering Society.

ILLUMINATING
GLASSWARE GUILD
19 West 44th St. • New York, N. Y.

came a motif, with his name added and a short salutation. (Then, as today, the King and Queen of England, and the Prince of Wales had the most elaborate and expensive private cards. Paintings, usually, of historical events.) Later came the stock designs offered by stationers and book sellers with orders taken for quantities to be imprinted with the name of the sender either from type or from an engraved copper plate.

The Christmas card idea came to America with Louis Prang, exile of the German Revolution of 1848. It was in Boston that this father of the American greeting card industry started a modest lithographic business in 1856 without a thought for Christmas greeting sales; the idea then was a mere sprout in the British Isles. But ten years later when the Christmas card was making its English reputation Mr. Prang perfected the lithographic process of multi-color printing, and decided to join in the new industry with his really beautiful chromo prints. The first lot were published in 1874 and sold abroad where the market was in full swing. The next year he tried them on his American neighbors and started a demand that his plant supplied until in 1890 when the flood of cheap German cards poured in.

Prang's American cards were comparable to the best England had produced and from the point of view of the lithographer were the finest ever made. As to design, the signatures of the best American artists appear again and again. No wonder, the prize money offers were little fortunes for that early day. On one occasion Elihu Vedder won a $1,000 prize for a design which may be seen today at the head of the stairway in the Congressional Library of Washington, D. C.

In general, the American designs were more Christmasey than those across the sea. They captured something high hearted and deep, more in the spirit of the season. Children of the Prang cards were flesh and blood boys and girls. The pale "little ladies" and Lord Fauntleroys seen on early English cards were not in key with American thinking. One treasure shows an oil painting of a small girl sitting before a smoking fire in which she sees a procession of toys, a tree loaded by Santa Claus and Santa and his reindeer floating away into the beyond. This was reproduced in all its original colors; a truly beautiful thing.

Mr. Prang loved nature and he loved flowers best of all. It was natural therefore for him to publish thousands of cards bearing beautiful floral reproductions,

"What does GENERAL ELECTRIC mean by telling me to avoid *SHRINKING LIGHT?*"

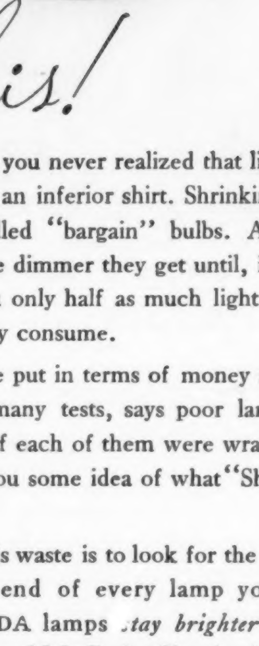
Just this!

Perhaps you never realized that light can shrink—like the collar of an inferior shirt. Shrinking light is the product of so-called "bargain" bulbs. And the longer such lamps last the dimmer they get until, in some cases, they are giving you only half as much light as they should for the current they consume.

This waste of light can be put in terms of money as well. A lighting expert, after many tests, says poor lamps are no bargains to *use*—even if each of them were wrapped in a dollar bill! That gives you some idea of what "Shrinking Light" may cost you.

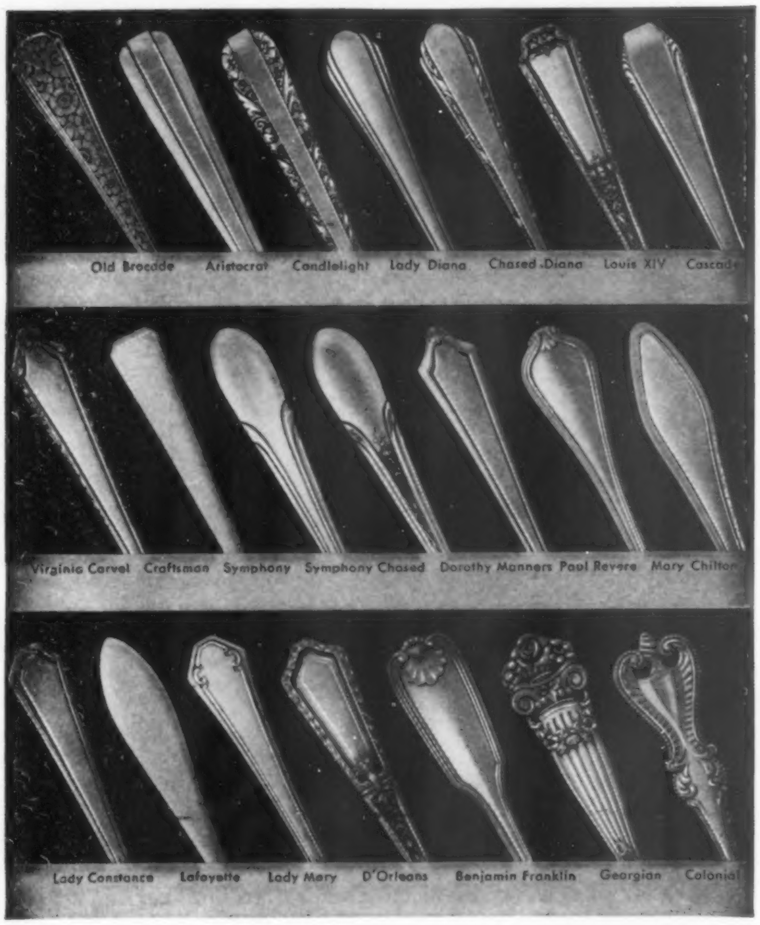
One sure way to avoid this waste is to look for the famous GE monogram on the end of every lamp you buy. General Electric MAZDA lamps *stay brighter longer.* General Electric Company, Nela Park, Cleveland, Ohio.

Enter General Electric's SNAPSHOTS AT NIGHT *Contest—$2500 in cash prizes. Ask your druggist or photographic dealer for contest folder.*



GENERAL ELECTRIC
MAZDA LAMPS

"Mother chose Georgian in 1898
...I chose Lady Diana in 1930"



"*How happy* I *am to find both our Towle patterns are open stock today*"

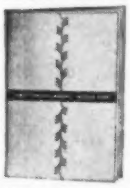
The young housewife who wrote us the letter quoted above is among the many thousands who rejoice that all TOWLE patterns are open stock for years and years. Pieces to match their pattern of TOWLE Sterling are always the most welcome of gifts. They give continuing pleasure and service through all the years to come.

TOWLE

Makers of Sterling only . . . with unbroken craft traditions

SINCE 1690

FREE—Pictures and prices of all TOWLE patterns with chart of preferred engraving suggestions.



NEW BOOK FOR BRIDES—only 10 cents—*"How to Plan Your Wedding and Your Silver"*—tells what to do three months in advance, two months, six weeks, three weeks, last week, last day. Four pages for the groom. Emily Post and *Vogue* on sterling silver. 24 fascinating pages. Very practical and a priceless record.

THE TOWLE SILVERSMITHS, Newburyport, Massachusetts
Bride's Personal Service—Dept. B-12

[ ] Please send free folder, etc., on ______________ patterns.
[ ] I enclose 10 cents for new book.

Name, Street, City, State ______________

many of these by D. E. Whitney. The Killarney rose, Mr. Prang's favorite flower, appears by the dozens, everyone a masterpiece.

At the turn of the century, American Christmas cards were at their worst. Imported cards, mostly, of violent colors and vulgar design. But by 1908 American Christmas cards were again showing up in the holiday mail. These first attempts look almost juvenile, compared to Mr. Prang's chromos, and a little grotesque.

But though our designs were not of the best, America's heart was in tune with Christmas. Cards decked themselves with holly, and mistletoe; they glowed with candles; the Yule logs blazed; Santa Claus went places and did things. The poinsettia was adopted as the Christmas flower because of its brilliant color and timely blooming and became a hardy perennial.

Fads came with the seasons. Around 1912 Dutch children grinned on you from every counter display. Maeterlinck's "Blue Bird for Happiness" swept the country and cards carried this thought, rhymed in every way.

It was Hannah Pingree who thought up the notion of sending card series or letters to be opened at various times during Christmas Day. Each note was sealed in a transparent envelope, stamped with the time for opening and the whole set of six enclosed for mailing in a decorated envelope.

Cards with their verses set to music were the last word in 1912. But not for long; the next year came that sensational gift-card, a six-inch talking machine record packed in a holly box. It sang its Christmas greeting to the tune of Auld Lang Syne.

Then came the war, and Christmas cards reflected tenderness, patriotism, bitterness, just as human hearts. There were cards for the boys at the front, cards for the mothers of soldier sons, cards for families whose loved ones would not come marching home again. But to the boys over there, the greeting aimed to carry a smile. Many of these supposedly humorous illustrations and messages seem only crude today, after twenty years of forgiving and forgetting. This, for instance, headed "Best Wishes for Your Christmas"

"Oh gallant, gallant soldier
My greetings! And please note
I hope you'll beat the Boches
And get the Kaiser's goat."

A war-time card that I have folded away for memory's sake is the "Hooverized" Christmas card of 1918. This is on cheap, cheap paper—gray, as I remember—tied with a piece of hemp string, labeled "Camouflaged ribbon." On the cover is a labeled smidge of holly, another smidge labeled mistletoe. A mere speck of wingspread reads "this is a bluebird." Inside in green ink was this message:

"I've Hooverized on Pork and Beans
And Butter, Cake and Bread,
I've cut out auto riding
And now I walk instead.
I've Hooverized on sugar
On coal and light and lard.
And here's my Xmas Greeting
On a Hoover Xmas Card.
I wish you a very
M. C. and H. N. Y."

With the signing of the Armistice humorous cards doubled in sale. People went a little crazy, it was such a joy to laugh again, and they wanted even their Christmas cards to be funny. Card creators wore their funny bones thin turning out a flood of comics and semi-comics to cover the holiday counters.

Si and Mandy were two old campaigners that kept showing up for a set of years wearing bright cloth mufflers. They greeted the world with Si's remark: "Well, b'gosh, here I am agin with them Christmas wishes and Mandy's: Land sakes, it wouldn't seem a bit like Christmas if I didn't wish you a merry one."

A Christmas card bought by a quarter of a million people in one year showed a traffic policeman on the cover holding up his hand in warning to an approaching automobile. It said "Stop! until I wish you a Merry Christmas!" On the inside of the card the automobile was seen receding as the officer said "Go Ahead! And have a Happy New Year!"

As the twenties advanced in a whirl of prosperity with all the world cutting its coupons with a lawn mower, a strained humor came to obsess these cards. Most of them might have been designed by the President of the Moscow Society of the Godless, so far as any suggestion of the Nativity was concerned. Cards became sleek and sophisticated, streamlined with long-legged letters. Santa Claus changed his figure to suit the times. The reindeers no longer pranced in teams but appeared in masquerade as fawns leaping over no one knows what, bounding whither no one cared as they skipped farther and farther from Bethlehem and the crib. Irrelevant, modernized angels toot irreverent horns. As for the Christmas carollers, they were apt to be Jersey cows who danced a hornpipe as they sing a merrie, merrie Christmas. Although the sentiment writers didn't overlook Tiny Tim's God Bless Us All, they more frequently dipped their pens and brushes into such familiar and worldly sentiments as the abrupt "Here's How."

Prohibition became a favorite subject for the wise crackers. One modern version of "The Night

[*Please turn to page 67*]

Merry Christmas Cookies

Doris L. Mullen

Don't you know a lot of people to whom you'd like to say "Merry Christmas" with something a bit more personal than just a card?

Why not send the season's greetings "from our family to yours" with a box of Christmas cookies and candy or a rich dark fruit cake—gifts that cost little but your time, and carry a message of thoughtfulness far beyond their dollars-and-cents value.

For several years the gifts which have brought me the most pleasure in the giving have been carefully-packed tin boxes of cookies from foreign lands, of grand chewy caramels, and fruit cakes covered with gleaming red Cellophane. And to make my own holiday a merry, rested one, I have learned to plan a schedule which will spread my work over most of the week before Christmas, without interfering with everyday tasks.

I want to share with you my plans for this year—my schedule and the recipes I shall use.

First, of course, the fruit cakes. They will be made about Thanksgivingtime, wrapped carefully, and put away to season. Once or twice during December I shall unwrap them, sprinkle each with about a tablespoonful of wine, and then rewrap them when the wine has been absorbed.

The recipe I use is an old family one which literally contains just enough batter to hold the fruit together. And such an interesting variety of fruit! The Sunday before Thanksgiving my husband will help me cut it up (with kitchen shears), and shell the nuts. Each kind of fruit will be placed in a glass jar and covered tightly, ready for use sometime during the week. Since my oven is small, I have to make half the recipe at a time, but with all the fruit ready beforehand this is only a one-day's task. Here is the recipe which I used.

This recipe makes 10 pounds: enough to fill 6 small bread pans, or 2 large tube pans, and 2 bread pans. It costs about thirty-six cents a pound.

Dark Fruit Cake

1 pound butter
1 pound sugar
10 eggs, separated
½ cupful wine or grape juice
1 pound flour
1 cupful molasses
1 teaspoonful each of nutmeg, cloves and mace
2 teaspoonfuls cinnamon
2 teaspoonfuls soda
1 pound pecan meats
1 pound raisins
1 pound candied pineapple
1 pound candied cherries
1 pound dates
½ pound citron
½ pound orange peel
½ pound lemon peel

Break up nut meats and cut fruits in small pieces, all but cherries, which should be left whole. Cream butter and sugar, add beaten egg yolks, molasses, and wine or grape juice. Mix half the flour with the fruits and sift the other half several times with the spices and soda. To the butter and sugar mixture add the beaten egg whites, then the floured fruits, and last the other flour. Mix well. Bake at 300° F. for 2 hours, in pans lined with several thicknesses of brown paper (the top one well greased). Turn on a rack to cool; when cool, wrap in waxed paper and several thicknesses of newspaper and tie tightly. Unwrap and sprinkle with wine once or twice while seasoning.

* * *

With the fruit cake securely wrapped and put away, we jump to the week before Christmas. And here is where the schedule comes in. See how it will simplify my work, and bring everything out at just the right degree of freshness on Thursday night, when the boxes are to be packed.

I am going to make chocolate caramels this year, and vanilla

Schedule for Christmas Baking

Monday, November 25: Bake fruit cakes, wrap securely and put away to season.

Wednesday, December 4: Mix dough for Moravian cookies, place in a covered refrigerator dish and store in refrigerator.

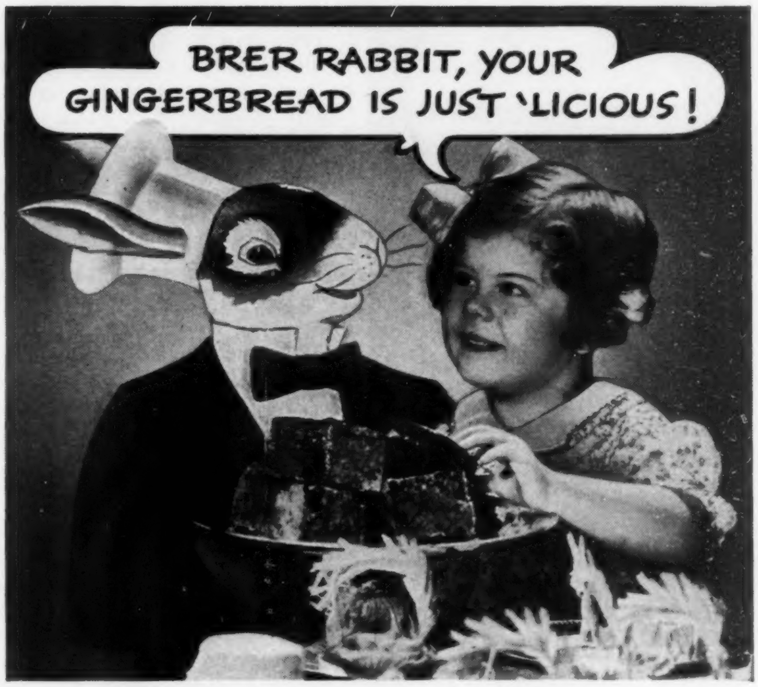
Monday, December 16: Make chocolate caramels and black walnut caramels. While they are cooking, cut up fruit and shell nuts for German lebkuchen and date-and-cocoanut cookies.

Tuesday, December 17: Mix and bake lebkuchen and date-and-cocoanut cookies.

Wednesday, December 18: Mix Swedish spritz. Cut lebkuchen in strips and ice them.

Thursday, December 19: Bake Moravian cookies and Swedish spritz. Pack boxes.

Friday, December 20: Mail boxes.


BRER RABBIT, YOUR GINGERBREAD IS JUST 'LICIOUS!

Children love old-fashioned *Molasses Gingerbread*

Only real plantation molasses gives that taste they adore . . .

A PARTY at which there are no "don'ts" about good things to eat! What could be more thrilling to a little girl?

That's why molasses gingerbread is a favorite with mothers as well as the little folks. Molasses gingerbread is a wholesome food—you can let the children eat as much of it as they want.

And remember—it's only that real plantation molasses that gives it the old-fashioned taste and fine texture they love. Ginger and spices alone won't give you that rich, full-bodied Southern taste.

When you beat up your next batch of gingerbread, try making it with full-flavored Brer Rabbit plantation molasses. It's made from selected grades of freshly crushed Louisiana sugar cane—sweet and wholesome.

USE THE RECIPE at the left . . . It's a splendid old recipe that's been handed down in one family from generation to generation for a hundred years! *Your* family will quickly make it theirs!

. . . And when you're having *Baked Beans* sometime—just add three tablespoonfuls of Brer Rabbit Molasses to the can before heating. That's another real treat!

Great-Grandmother's GINGERBREAD RECIPE (Over 100 years old)

½ cup sugar, ½ cup butter and lard mixed, 1 egg, 1 cup Brer Rabbit Molasses, 2½ cups sifted flour, 1½ teaspoons soda, 1 teaspoon cinnamon, 1 teaspoon ginger, ½ teaspoon cloves, ½ teaspoon salt, 1 cup hot water

Cream shortening and sugar. Add beaten egg, molasses, then dry ingredients which have been sifted together. Add hot water last and beat until smooth. Bake in greased shallow pan 40-45 minutes in moderate oven (350° F.). Makes 15 portions.

Brer Rabbit
Pure New Orleans
Molasses

BRER RABBIT

Real Plantation Molasses

FREE Recipe Book

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Please send me free Brer Rabbit booklet with 94 recipes for gingerbread, cookies, muffins, etc.

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(and use Bronze)

Every winter you waste from 20% to 40% of your heating costs—unless windows and doors are properly weatherstripped. How snugly they fit makes little difference, for, without weatherstripping, heat leaks out and cold seeps in—whether the windows are wood or metal. (For air-conditioned buildings, weatherstrips are a necessity.) Surely you can't afford this waste, and surely you want the even, comfortable, *healthful* temperature offered by weatherstripping.

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Bronze weatherstrips can't rust, can't disintegrate. Tough and strong, they provide permanent "spring" qualities and the greatest resistance to accidental damage.

Anaconda Bronze is standard with leading manufacturers of metal weatherstrip. It is guaranteed by some . . . not for a few years, but for the life of the building. For comfort's sake, for economy's sake, weatherstrip now, *with bronze!* 8508

For weatherstripping doors, extruded bronze saddles at the base add the finishing touch to the ideal job. They look well; they are tough, long wearing and efficient.

ANACONDA
from mine to consumer

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ones filled with black walnuts. The cookies will be Swedish spritz, chewy German lebkuchen, crisp, spicy Moravian cookies, and a date-and-cocoanut cooky which I have been told is a favorite in Jewish households at holiday times.

Use a candy thermometer, be careful not to let them scorch, and you can't help making good caramels. Here are my recipes:

CHOCOLATE CARAMELS

3 squares bitter chocolate
1 cupful sugar
1½ cupfuls thin cream
¾ cupful corn syrup
¼ teaspoonful salt
½ teaspoonful vanilla

Combine chocolate, sugar, syrup, salt, and ½ cupful cream. Place over low flame and stir constantly until sugar is dissolved and mixture boils. Continue cooking to 238° F., stirring constantly. Add ½ cupful cream and cook again to 238° F., stirring constantly. Add remaining cream and cook to 246° F. Remove from fire, add vanilla and turn into a well-greased bread pan. Turn from pan when cool, cut with a heavy knife, and wrap each caramel in waxed paper. Recipe makes about forty-five caramels.

VANILLA CARAMELS

2 cupfuls sugar
¾ cupful corn syrup
1 cupful nut meats
½ cupful butter
2 cupfuls thin cream
1 teaspoonful vanilla

Put sugar, corn syrup, butter, and half the cream over the fire and stir until the mass boils throughout. Stir in gradually, so as not to stop the boiling, the rest of the cream. Put in thermometer and boil, stirring every three or four minutes, until the thermometer registers 248° F. Remove from fire, add nuts and vanilla, and turn into well-greased square pan. When cool, cut, and wrap. Makes about eighty candies.

* * *

Don't forget that the dough for Moravian cookies must be mixed a couple of weeks before they are baked. You can roll this hard, cold dough almost paper thin, and then cut it in animal shapes which will delight the children:

MORAVIAN COOKIES

1⅞ cupfuls pastry flour
¼ cupful melted butter
½ cupful molasses, heated
¼ cupful brown sugar
⅓ teaspoonful ginger
⅓ teaspoonful cloves
⅓ teaspoonful cinnamon
⅛ teaspoonful nutmeg
⅛ teaspoonful allspice
Dash of salt
⅓ teaspoonful soda

Combine butter and molasses, add sugar, spices, salt, and soda. Add flour gradually, mixing well. Let stand about ten days in a cold place. When ready to bake, roll dough paper thin and cut in fancy shapes. Bake at 375° F. for 6 minutes. This recipe makes about 100 cookies.

* * *

Swedish spritz are the most decorative of all my cookies. Some I cut as Santas with red sugar coats, others are stars covered with green sugar, and still others tiny Christmas trees with bits of red and green candied pineapple scattered over them to represent ornaments. Instead of rolling any of the cut scraps a second time, I save them and put them all through the "cooky grinder," decorating the little rings and "S's" with more candied pineapple.

SWEDISH SPRITZ

1 cupful butter
¾ cupful sugar
3 egg yolks
2½ cupfuls flour
½ teaspoonful vanilla
¼ teaspoonful almond extract

Cream butter and sugar slowly together; add well-beaten egg yolks. Mix in half the flour, turn on a bread board and knead in the rest of the flour. Bake at 400° F. Recipe makes about sixty.

* * *

And here are the date-and-cocoanut cookies—easy to make since they can be dropped from a spoon instead of rolled and cut:

DATE-AND-COCOANUT COOKIES

3 cupfuls flour
1 cupful sugar
1 teaspoonful soda
½ pound butter
1 cupful dates
1 cupful nuts
1 cupful shredded cocoanut
3 eggs

Sift together flour, sugar, and soda, and mix with butter, using a pastry blender. Add dates, nuts, and cocoanut, and mix in eggs, which have been well beaten with a little salt. Drop from a teaspoon and bake at 375° F. Makes about 5 dozen.

And now just a word about packing the cookies. The recipients always report that our cookies come through in good shape. We pack them in three- and five-pound size tin candy boxes (sold at the dime store). Each layer of cookies or candy is covered with slightly crushed waxed paper; the top layer is usually a ring of the red-coated Santas. The box is filled to overflowing with more crushed waxed paper, covered, and *shaken.* If it rattles—put in more paper. Pack in a corrugated carton, surrounded with crushed newspaper or excelsior.

[*Please turn to page 68*]

FRESH AIR
HEAT
NO SMOKE
NO COLD DRAFT

The BENNETT Fireplace Unit *assures* smokeless operation and 3 to 6 times more heat. The *only* fireplace that *draws* fresh air, from outdoors, *heats* it, and *distributes* it healthfully throughout the house. Ends annoying drafts, cold floors, chilly corners—common to all other fireplaces. Saves running the furnace in moderate weather . . . spring and fall. Fuel savings alone pay for it. Adaptable to any architectural style. Special models for installation in existing fireplaces. 3-point guarantee of satisfaction. Owners, without exception, enthusiastic. Ask your building supply dealer. Avoid buying an expensive disappointment! Before you commit yourself on a fireplace, SEND for brochure that explains fireplace operation and Bennett Units. Bennett Fireplace Corporation, Dept. B32, Norwich, N. Y.

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Please send me the free booklet on WESTERN PINES.
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"New American" in New England

With its garage closer to the street than its front door, signifying that it is a true dwelling of the new era, this first of the "New American" style homes to be erected under the ambitious housing program launched recently by the General Electric Company, made its bow in Marblehead, Mass. Designed by Royal Barry Wills, of Boston, and completed by Angus McDonald at Marblehead, the house was one of the entries in the G-E architectural competition of last winter. It was built in approximately six weeks at a cost of about $9000. It provides the ultimate in comfort, convenience, livability, and efficiency, and is equipped with air conditioning, scientific lighting, electric range, home laundry equipment, refrigerator, dish washer, and special kitchen ventilation. It has a laundry, workshop, cold closet, and large play room in the basement; a compact kitchen providing for up-to-date equipment, dining alcove and living room, lavatory and garage on the first floor; a bathroom, trunk room, and three bedrooms are provided on the second floor.

◆

The same to you!

[*Continued from page 64*]

Before Christmas" was laid in a speakeasy with all the trimmings in bottled effects. Our idea of sophisticated wit was often cheap burlesque. Not exactly what you'd send to your Aunt Effie.

There were novelty cards of course for the Aunt Effies if you took time to dig them out. Perhaps you sent her a fireplace and four little logs inserted on the blazing hearth. On each is hidden a sentiment. There was a sixty-eight-inch card with a verse ending "but a tiny card would never do, for the Great Big Christmas I wish for you." There were book mark cards, blotter cards, and calendar cards. One expensive calendar card had the pad showing through windows, doorways, and odd cuts. Grandma got that particular one.

The sentiment writers wrote cards for every possible relation from mother-in-laws to step-aunts. Outside the relatives: To My Pal, and My Sweetheart, to My Girl Friend, to A Passing Friend, From Our House to Your House, to Household Pets. State cards announced the season with orange blossoms and sunshine from California; tropical foliage and flowers came from Florida well wishers. Fraternities, clubs, societies, even the Lions and Kiwanians began having cards with their emblem plus some Christmas decoration.

Not even a depression could take the laugh off the Christmas card. The ever-popular Scotchman became as evident as Mickey Mouse. He sent his Yuletide greetings to you on anything, from wrapping paper to newspaper and his sentiment went like this:

> "Now dinna think me wastefu', mon
> Nor for the puir house bound.
> Be calm and keep your kilties on
> This card is one I found."

Santa, feeling a bit pocketbook-pinched, stood to present you with a picture of a large patch on the seat of his pants under which has been inscribed: "An old pair, but darned good. Merry Christmas and a Happy New Year."

A few depression greetings had their Merry Christmas spiced with cynicism in booklets leading a double life. One folder showed an oval cut in the cover with a reindeer apparently gazing out at you through green glass eyes and wishing you "A Merry Christmas." But his antlers were on the cover and when the booklet is

This Tank . . .
CAN'T RUST!

GUARANTEED FOR 20 YEARS!
Stronger than ordinary tanks by 50 to 100 per cent. Tested hydrostatically at from 200 to 350 lbs. Capacities 25 to 100 gallons. Or, you may obtain a Whitehead gas water heater or one of the leading makes of electric heater with Monel Metal tank.*

–it's
Monel Metal
and it's
Guaranteed
20 Years!

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Rust can't eat away the walls of a Whitehead Monel Metal tank. Can't get even a single bite. Nor can corrosion attack it. Yet rust and corrosion play fast and loose with the old type tank . . . *fast* enough to send it to the junk-heap in 3 or 4 years, after first letting *loose* a flood of water in your cellar.

They do their worst when you expect it least. Yet you really shouldn't be surprised. You *invited* disaster when you put in a tank that was NOT meant to resist rust.

For of course you know that Monel Metal *never* rusts . . . whether it is used as a sink, range or table in your kitchen or as the hot water tank in your cellar. Ask your plumber for a price, installed, on the size tank you need. You'll find his figure decidedly reasonable.

Or write to the Whitehead Metal Products Co. of New York, Inc., 304 Hudson St., New York, N. Y., or any of their branches in the principal cities of the U. S., for illustrated book.

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73 Wall Street New York, N. Y.

MONEL METAL

Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.

THE CHRISTMAS THEY WILL NEVER FORGET!

Writing by hand is slow hard work, while typewriting is easy, fascinating. (Teachers report a 14% improvement in grade school children when provided with typewriters!) Help your child with the gift of a Remington Portable Typewriter. Eight new models with easy payment terms as low as $3.00 down. At your typewriter dealer's or mail coupon for catalogue and special 10-day free trial offer.

ONLY $3 DOWN

HOME TYPEWRITER
The biggest machine ever offered for the money. Smart design. Simplified keyboard. Famous Key-Control type action. All for $34.50, including new carrying case. Easy terms. Only $3.00 down, $4.00 a month.

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NOISELESS PORTABLE
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Please send me free illustrated folder of eight Remington typewriter bargains. Include details of special 10-day free trial offer.

Name..

Address..

opened, behold the reindeer goes bovine to continue his greeting "And the same old bull—a Happy New Year."

Recent cards are showing a new simplicity, a new sincerity in their greeting. Still sleek and modern, but gone is the enameled air of sophistication, that straining to be clever even if decency and kindliness must be tossed aside. Humor there is, for American men prefer the unsentimental greeting. They like salutations brief, big-fisted, hearty, like a whack on the back. It's the women who prefer sentiment to linger over, as with tea and cakes. Although men buy most of the humorous cards, here's one that sold to men and women alike—two million copies the first season out, and one typical of the American card wit at its best.

Eve had no Christmas.
Neither did Adam.
Didn't have sox.
Nobody had 'em.
Never got cards.
Nobody did.
Take this and have it
On Adam, old kid.

Women and men both like the animal cut-ups that carry a laugh and usually a pun in their box of tricks. A canine may paddle his own canoe with this refrain: "My little bark goes on its way to wish you joy on Christmas Day." The Kangaroo looks startled when he sees St. Nicholas in his front pocket and exclaims: "Apparently *there is* a Santa Claus!" A family of cubs climbing up trees think their greeting "bears repeating."

Joking aside, there is a turning back to olden time designs: a throwback to the Victorian Age. There are charming old-fashioned Godey's Lady prints, English hunting scenes, English coaches filled with party goers. Santa has his curves back and his nimble reindeers. There are minstrels and cheery carollers knee-deep in snow, sleighbells, and mistletoe. And notice this year as the Christmas cards flutter in how often the home design crops up—snow-covered cottages, stocking-hung fireplace, children around the living-room tree! As to the messages, you can be really sentimental if you feel that way.

There is a religious renaissance among cards. Once again they recognize Christmas as the birthday of Jesus, and the festival of little children everywhere. Many are the wondrous representations of the Madonna and Child. Cathedral windows softly lighted give a tip-toe reverence; the eastern star shines on, radiant with untarnished hope. Manger scenes are depicted as they are taught and Wise Men still hold staffs and point to the sky. There are animals that are not cut-ups, but those dumb witnesses of Christ's birth, those placid large-eyed creatures that warmed Him with their meadowy breath. Sentiments too have a spiritual exaltation re-echoing the world's first Christmas greeting sung by the herald angels in Judea two thousand years ago: Peace, Joy, Good Will toward men.

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HE'LL LIKE THIS BETTER

More than any other gift he gets, he'll be bound to enjoy this gift of solid comfort. A Six-Way* Pillow props you up properly...with surprising ease that no other pillow can give. It's a safe bet for anyone on your Christmas list.

Drawstring adjusts it hard or soft, as you like. Unequal angles insure six different positions. Hand-filled with finest Kapok...lighter than feathers or down. Smart new fabrics to harmonize with any decorative scheme.

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EAST O' THE SUN
WEST O' THE MOON

YOU'RE *there* WITH A CROSLEY
• • •
PIONEERS IN RADIO

Merry Christmas cookies

[*Continued from page 66*]

German lebkuchen, cut in strips and covered with a thin orange-flavored confectioners' icing, are a bit more substantial than the crisp bits I have been making:

German Lebkuchen

- 4 eggs
- 1 pound brown sugar
- 1 cupful nut meats
- 2 teaspoonfuls cinnamon
- 1 pound dates
- 2 cupfuls flour
- 2 teaspoonfuls baking powder
- 1 large orange
- 1 lemon
- 1 teaspoonful coffee, ground to a powder

The day before baking, cut up dates and cover with juice and grated rind of orange and lemon. Mix well and let stand over night.

Beat eggs and sugar until light and fluffy. Sift flour with cinnamon, baking powder, and coffee, and add alternately with date mixture and nuts. Spread thin in long pans, and bake about 30 minutes at 375° F. When cool, cut in thin strips and ice if desired. Use a confectioner's sugar icing made with melted butter and orange juice. This recipe makes four dozen pieces.

◆

Mother, What Shall We Play?

A nice idea for mother for rainy and stormy days! Take pretty pictures from old magazines, paste on stiff cardboard, one on each side. Cut up the pictures for puzzles. Keep the puzzles in clean, empty, sugar bags. Mrs. Harrie Lyon Day, Syracuse, N. Y.

To Drain Steaming Kettles

The clouds of steam which arise and almost blind one when draining kettles of boiling food at the sink may be dispelled by letting the cold water run. Draining the hot liquid directly into the stream of cold water makes this disagreeable task easier, Mrs. M. C. Wilson, Duluth, Minn.

Thanks, Mrs. Lebohner

A very acceptable gift for a first wedding anniversary, which is the paper anniversary would be one or more year's subscription to The American Home. Mrs. G. F. Lebohner, Roslyn, L. I.

A Welsh cabinet from leftovers

Harry Irving Shumway

If there is one thing among the leftovers of old furniture that can still be had it is the chest of drawers. Every second-hand store has them, every attic and shed has them and the antique shops, of course, abound with them. It is not necessary in this project to have a museum piece. Any old chest of drawers in good condition, with decent lines, can be turned into a nice piece of dining-room furniture which looks as old as the hills.

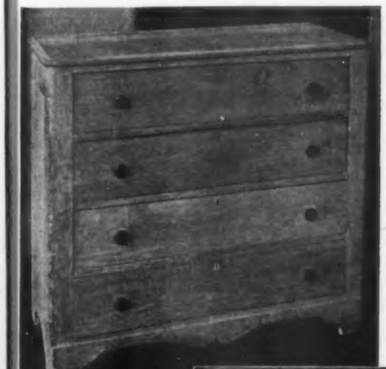
The greater proportion of these old chests, ranging from sixty to over a hundred years old, are of soft pine. Beautiful old pine with a brown tint that comes only with age. Pine has only one drawback; it may be dented and marred easily. But it has everything else. It holds its shape well, which cannot be said of many other woods. And a better wood to work with simple tools doesn't exist.

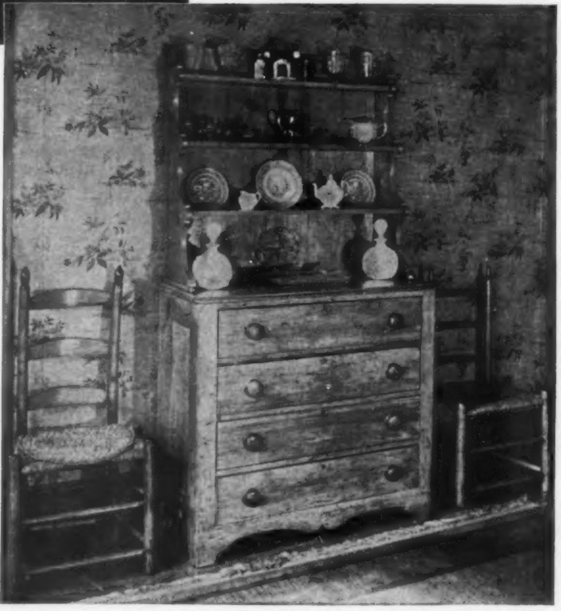
First, get your chest of drawers. They can be had from five dollars up, depending on—oh, well, just depending. Undoubtedly it will be highly decorated with paints of various ages and magnificence. All of this old paint must be removed. I have tried every orthodox (and a few unorthodox) methods to remove old paint and I have finally settled on the "armstrong" method—with small scrapers. One of my best scrapers I made by grinding off a small plane blade, changing its straight edge to one with a slight curve. This is kept sharp on the stone and the edge burred over with a file. It is the burr that does the removing.

It is necessary to talk of this removing of paint because there may be much more to remove than that which is on the old chest. The lumber. The stock of the upper part of the cabinet ought to be as old as that of the chest itself. Getting this is more of a problem than finding the chest. There is the old stock of the building-wrecking concerns that we can always depend upon. They do have nice old pine at times. But be sure it is pine—and soft pine. If it has old paint on it, so much the better. Perhaps it came out of some old closet or store-shelving.

There is another source of rare old pine. Perhaps I ought not to mention it. But frequently old abandoned houses have it. Perhaps I ought to hint that it is better to ask permission of the owner (if he can be found) before prying loose a few old boards.

The lumber may be three quarters of an ich thick or possibly seven eighths. If you happen to get boards of different thickness, the local lumber mill will run the thickest through the planer so all your pieces will be the same gauge. Clean the lumber with the scraper and sandpaper down to a suitable surface. Some people





Above: the chest stripped of its old paint. At right: the finished job—total cost being $8.05

This Christmas there's a NEW Reason for Giving a PIANO . . . The MUSETTE

SELECT The MUSETTE as your "gift of gifts" and you add new delights to the joy of possessing a fine musical instrument. For this charming and unusual piano strikes a brilliant new note in beauty and smartness . . . and in performance as well. An improved method of sounding board construction and suspension (patents pending) gives The MUSETTE a tone of surprising richness, purity and power for a piano of its size—and though only 23" deep and 57" wide it has a standard keyboard. The MUSETTE is now available in delightful modern adaptations of famous Period designs . . . Colonial (illustrated, $295 FOB New York) . . . Federal . . . Sheraton . . . Louis XV and is sold by leading Piano and Department stores throughout the country.

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To greet his friends
On Christmas day,
Grandad had to
Take a sleigh.

But you can take
An easy chair,
And send your greetings
Anywhere.

* *

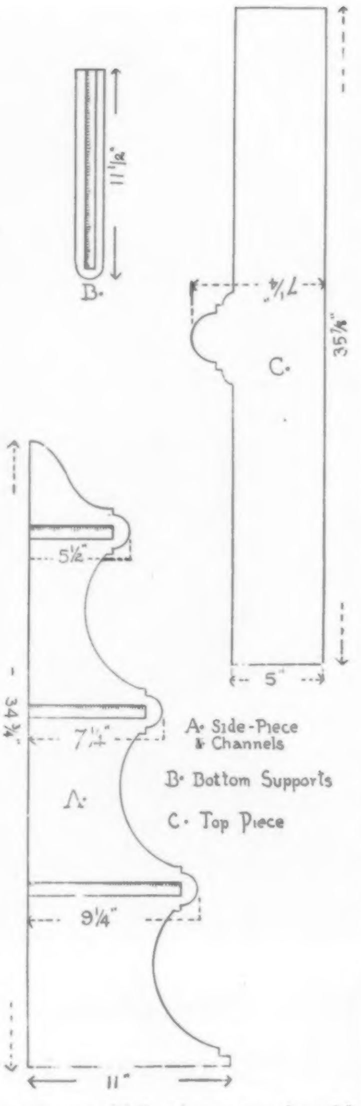
By telephone,
Your voice is you,
Happy, friendly,
Warm and true.

* *

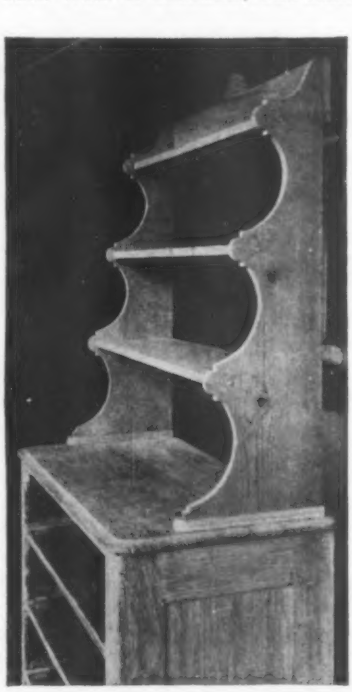
There's nothing like it
When you yearn
To hear friends' voices
In return.

* *

It's quick—it's sure,
It's fun—it's great—
And don't forget
The low night rate.



seem to think the scars in old wood should be left to preserve the true spirit of antiquity. It is my own humble opinion that a piece ought to look as spick and span as the old cabinetmaker of other days left it—*plus* a reasonable amount of years of good care. Wear is beautiful, but scars are not. But if you prefer to leave the mark made where Uncle Ned laid down his lighted cheroot, go ahead. My own restorations get a facial massage and the permanent waves are smoothed out.



Shelves and side before the back was put on

No exact dimensions can be given, as chests differ. The average chest might be a yard wide, almost as high and seventeen or eighteen inches deep. The height of the upper part, which we are to make, should be slightly less than the height of the chest itself to avoid a top-heavy effect. The slant of the front, too, helps to relieve the extra high effect.

The side pieces are cut out with a coping saw and finished with a file and sandpaper. The two pieces should be exactly alike. On the inside of these pieces channels are cut for the ends of the shelves to fit into. Make them ⅛ inch deep. These channels can be marked with a sharp knife, then cleaned out with a chisel.

The shelves are made next. The top one is 4½ inches wide, the middle one is 6½ inches and the bottom 8½ inches. The following dimensions are for a cabinet to fit a chest of drawers the flat top of which is thirty-seven inches across. This does not include the curved edge, which nearly all these old chests have. If your chest is larger or smaller the length of the shelves will differ accordingly. In this particular one the shelf length is 34½ inches.

The small channels for plates can be cut into each shelf and also in the top of the chest itself. This channel is ⅜ inch wide and runs 2½ inches from the back. Start the ends of the channels 3 inches from the shelf-ends.

The shelves and sides are now glued and clamped. Be sure all the angles are correct. If clamps are not at hand, the form can be assembled on a flat platform or a floor. Boxes can be nailed to the platform and the pressure applied with wood wedges driven between the boxes and the sides of the cabinet. This is a good way to insure perfect right angles as the shelves and sides are flat and the angle laid out with a steel square. When dry, additional solidity can be had by putting two ¼ inch dowels into each shelf end through the sides. Cut these dowels two inches long.

Next comes the top. It is the same length as the cabinet and five inches wide. This will bring the lower edge ½ inch below the top of the upper shelf. The ornament in the center is cut out with the coping saw. Fit the top board, glue and put in dowels with glue.

The bottom pieces which rest on the top of the chest are 11½ by 1½ inches. Channels are cut in these to take the bottom of the cabinet sides. Fit with dowels and glue. The back is made of the

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FIREPLACE
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same lumber. Time can be saved by having the small boards run through the jointer at the lumber mill. The boards can be glued together for the large back-piece with plain joints or they can be tongued and grooved. When dry, the piece can be fitted to the back and the job is done. Use dowels set in glue for this, with the additional help of a few inch and one half wood screws.

The cabinet can be attached to the chest of drawers by two flat pieces of wood screwed to the back of each, as is the usual method of attaching a mirror to a dresser or bureau.

The upper drawer can be fitted with a partition to make two compartments, one for silver and the other for linen. The same lumber will do. Cut a channel in the back of the front of the drawer to hold the partition. Secure it in the back by two short dowels run through the back of the drawer.

If the old knobs are damaged or some of them missing, it will be necessary to buy new ones. They should be of maple, unfinished and about two-and-one-half inches in diameter.

The old wood is starved for a little nourishment, having been standing around for a century or so. So if it gets a drink of turpentine, linseed oil, and a little color it will look better and get a new lease of life. With all the cutting and sandpapering we have made some platinum blonde surfaces that do not rhyme just right with the nice old mellow brown. Mix a little yellow ochre, Indian red and burnt umber with the turpentine, using regular artists' oil colors. Only a small amount is necessary. Add boiled linseed oil and turpentine. The strength can be altered as desired with more or less color. But our old lumber, except for the new surfaces, is about right. We rub in more of the solution on the new parts. Rub into the wood with an old cloth and wipe off.

When this is dry give the whole piece a coat of white shellac, well diluted with alcohol. Rub down with fine steel wool. Add another coat of shellac. Steel wool again, then shellac. And finally rub down with fine pumice (powdered) and linseed oil.

And now you have something to hold those nice old Staffordshire plates, Sandwich glass and the decanter which is the joy of your life. It is a splendid piece when carefully done. The cost is next to nothing as the chests are never more than a few dollars. The old pine costs (unless you use the Dick Turpin method) around five cents a board foot which is cheaper than new pine. But if it cost two or three times as much it would still be the best to use. New lumber will not look right.

The cabinet shown in the photographs was made with the simplest tools, a saw, coping saw, a file, and a gauge for the plate channels. The chest is about seventy years old and cost five dollars. This is the initial gesture toward changing a modern dining room into one suitably old.

Bargello for Christmas giving

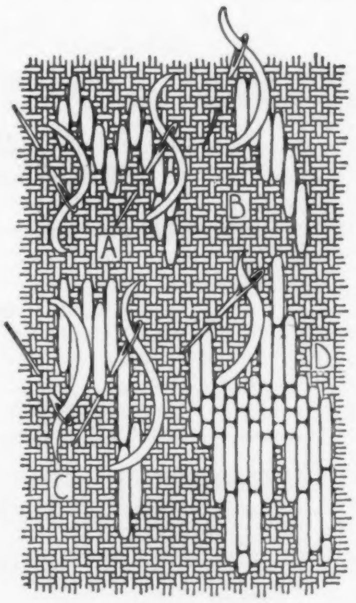
[*Continued from page 27*]

done in a small diamond pattern.

A fringe finishing one inch in depth is knotted into the edge, two knots of three threads each in each space. The color arrangement is the same as that of the embroidery, two knots of golden brown and black placed between the two lightest and two darkest shades of adjoining colors, as when working the pattern repeats. The second end, pattern border and fringe, is like the first.

Calling Card Case—Just below is a case for calling cards which is worked with six threads of silk on canvas counting 22 threads to the inch. It is made in one length, measuring 4¾ x 8¾ inches flat and a 2½-inch pocket is turned at one end for the cards. The rows of block motifs are done alternately in shades of blue and rose-beige and the background is pale yellow.

Cushion Top—Both the cushion at the left of the knitting bag and the portfolio just above it are done in the more intricate Medici pattern, but are quite different from one another because of the color arrangement and line of movement.



On the cushion top the wider bands of color, rose and blue respectively, gradate in each direction from the darkest to the

[*Please turn to page 75*]

A Suggestion
for Husbands who
still Love their Wives

Christmas shopping is a matter of prime importance—a task not to be undertaken lightly. Gift possibilities are viewed and reviewed. And to this great group, wondering what to buy for their nearest and dearest, we have a suggestion to make!

This year, select a gift your loved one will treasure always—something that will be a constant reminder of your thought and devotion. An Imperial Table is perhaps the finest choice of all. Truly personal, it is also a perfect gift, because it is for the home and is so enduring.

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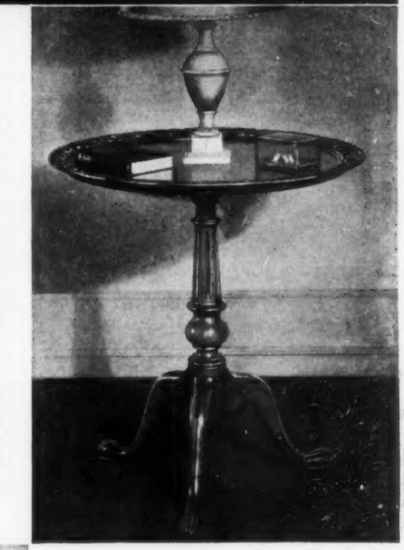

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Whatnot

Josephine A. Bates

MEAGER indeed is the background of a person who cannot, figuratively speaking, reach a shelf of the past and take down something of interest to give one's home a "lived in" appearance, thus forming the harmonizing link, connecting the past with the present. In a short time some ornament, good in its day, has been put aside and forgotten, waiting for the imaginative person to rediscover it, and put it to present day use or need. Those of us who are deeply rooted, and have treasured our possessions for sentimental reasons, will have little difficulty in finding articles which may become personalities once more, either because the right background awaits them, or an original use makes them stand out from the crowd. If one has been a victim of circumstances and moved from pillar to post, it will be all the more exciting to create an atmosphere by one's wits, with the aid of a few pennies and the spirit of adventure.

Walking along a side street in a little town the other day, I stopped before a motley collection of trash in a store window. The sign said "Goodwill Industries." Here odds and ends were sent to be repaired for a worthy cause. In the midst of the conglomeration was an old-fashioned caster, a sort of "Lazy Susan" in plated silver, its elevated tray cut with five cookie sized holes for vinegar cruet, salt, pepper shakers, and other condiment containers. I had a vision then and there and bought it for one dollar. Arriving home, I relegated the containers to the dump heap. Perhaps you would have wanted them—I did not.

Going to the florist, I bought five ivy plants in the smallest sized pots. These set into the caster holes and a most attractive plant holder was produced, the tall handle rising from the center, making it easy to carry around and place where the desired effect was needed.

I vowed then and there to go to the ten cent store and find five little glasses for small flower arrangements, when the ivy whim was off and the posy whim was on; and mentally pictured mixed field flowers, or possibly short-stemmed lilies-of-the-valley, as a pleasingly quaint variation.

Another day, in an antique shop, I spied an interesting bit of wallpaper pasted on a board. It was so very interesting that it attracted my eye, picturing, in its antique colors, some seaport town, with its Noah's Ark houses surrounding the harbor of deep

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Prussian blue. Steam had just been discovered because little puffs could be seen from the old sailing vessels busily plying their way here and there, while a Spanish galleon, with sails full rigged, was departing for foreign shores. The foreground held one's attention by a group of bartering humans, whose clothing gave the excuse for the introduction of a bit of Chinese red—so complimentary to the blue of the sea. The board was warped and the paper cracked, but a picture hanger took an interest in my welfare and put cleats on the back, carefully drawing it together and making it flat once more. This was to be the top of my coffee table, which a worker in wrought iron framed with a narrow band, and set on graceful legs, the correct height for my living room couch, where one sits when pouring. I think I can safely say that no one in the world has a coffee table like mine. They may have one similar and much more expensive, but I repeat, it is *not* like mine!

An idea, not original with me, but one I have seldom seen used, is this. A white marble slab, taken from an old black walnut bureau was set on rocks in the garden, forming a most aristocratic seat, which could hold its own against the elements. The unfinished edge was placed against a wall, while the rounding front edge eased one's anatomy! Another friend took the oval marble top from a Victorian table to make a garden table, having an iron foundation wrought, on which it could rest.

A silver tea caddy stood waiting for a buyer in a second-hand store window. It was as black as lead and a disgrace to its design, which was good. I took it home for a song, had it replated and now its decorative feet stand on my living room table, where it has found caste once more. When one lifts the cover by the trumpet flower knob, its use blares forth—a container with a partition through the middle for cigars and smokers' supplies!

Next I brought forth a humble thing—you have seen many like it—an elongated wooden tray with high slanting sides. Through the center, lengthwise, is a partition, the top of which has a cut out, forming a handle easily grasped. Once upon a time this stood in our pantry, for kitchen utensils of various descriptions. Now it is painted apple green, with fruit design, and sometimes serves as a sandwich basket for out door passing.

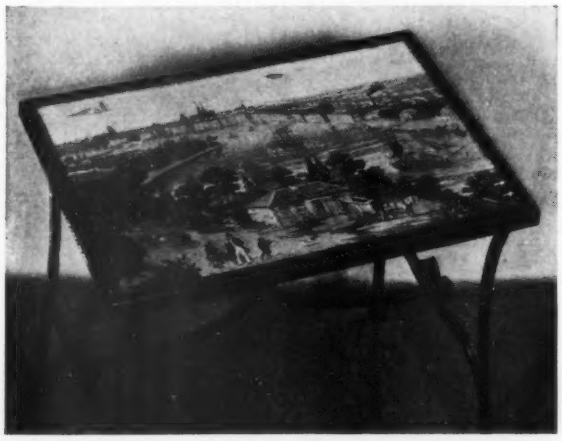
In the attic, not long ago, I came across a pair of old plated goblets, so worn that the brass foundation was more in evidence than the silver. I wondered if they really had been goblets, or spoon holders for the table. I took them to be plated and the old-fashioned craftsman said they were hand etched, the design being quite irregular.

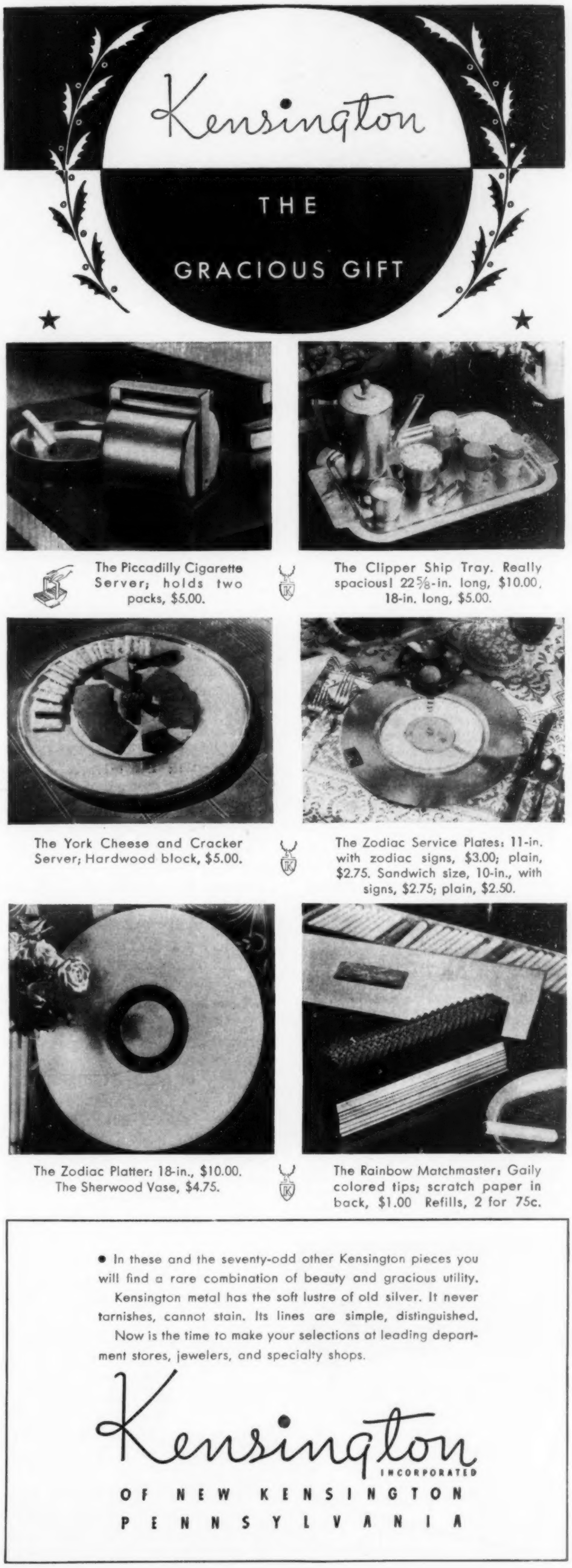
Now they have a dignified use as flower urns, gracing each end of the dining room table or sideboard, and as I look at the initials on the side "H.M.P.L.," I think of the paternal grandmother, who so disliked her name—Hannah Miriah Peck Lewis, and wonder if our delight in telling it would have made the branding less painful.

An old silver cake basket, standing aloof on its base, its sides turned high, giving proper depth for water, makes a gorgeous flower basket for the formal tea table. It seems to rise above the commonplace, and its wide sloping sides spread out, flattering any arrangement one may desire.

Have you, by chance, tucked away, an old-fashioned hand-woven linen sheet, perhaps yellow with age? I had one, which for years had settled itself to dull complacency. Finally it took a trip to a shop where designs were stamped for embroidery. I chose an all-over scroll design, very bold and free. Worked in coarse rope stitch, in old blue, it now covers my dining table for the most festive occasions, the soft coloring being neutral enough for all accessories.

Your whatnot treasures are waiting for you, I feel very sure; so put on your periscope glasses for, like prosperity, they are just around the corner.





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The Zodiac Platter: 18-in., $10.00. The Sherwood Vase, $4.75.

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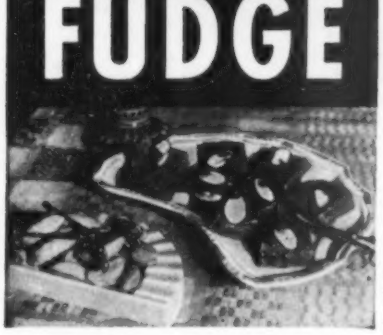
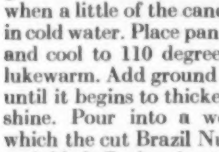


2 squares chocolate
½ cup cold water
2 cups granulated sugar
⅔ cup milk
1 cup crushed Brazil Nuts, unblanched
1 cup Brazil Nuts, blanched

Cut the chocolate into five or six pieces and put with the cold water into a heavy saucepan. Stir over a low fire until the chocolate is melted. Stir in the sugar and add the milk. Stir over the fire until the sugar is dissolved. Boil over a medium flame until the thermometer reads 228 degrees F. or until a soft ball will form when a little of the candy is dropped in cold water. Place pan in cold water and cool to 110 degrees F. or until lukewarm. Add ground nuts and stir until it begins to thicken and lose its shine. Pour into a wet pan upon which the cut Brazil Nuts have been sprinkled. Cool and cut .nto squares.

You'll find dozens of other uses for Brazil Nuts in your kitchen. Try them in stuffings, or in dressings for meat, fowl or fish. They will enrich your cookies, muffins, breads. Use them in sandwich fillings. Serve in salads. And keep a bowlful on the buffet during the holiday season.

You can buy Brazils shelled or in the shell. At all grocers, nut shops and food departments.



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Cakes for Christmas

Ada Thompson Hoy

Christmas comes just once a year. Let's have plenty of cakes. Books and toys and holly wreaths and candles and cakes. Cakes of every description from the fruit cakes you make weeks before down to the

Hurry-up cakes that you stir up in a jiffy when more company comes. Use a softened shortening, put all the ingredients in a bowl, and beat thoroughly until smooth. Or, if you'd rather, a

Real convenience is the large-quantity cake recipe beaten well, divided into pans for baking, covered securely with dampened cheesecloth and waxed paper, and stored in the refrigerator until you are ready to pop them into the oven.

Icings should be thicker and sweeter and fluffier than they are for just everyday. If necessary add a little dissolved gelatin to the sirup before you beat it into the stiffly beaten egg whites. That will make it high. Like the cake batter, a quantity of Boiled Icing may be made in advance and stored. Be sure that it is thoroughly and steadily beaten and it will keep in the refrigerator for a week.

Surprise cakes are fun. Make cup cakes, scoop out the centers, fill with jam, custard, or marshmallow cream, replace the cap, and ice. A particularly nice combination is chocolate cake, marmalade, and chocolate icing.

There are Upside-Down cakes and Icebox cakes which are really more like puddings; custard-y filled cakes called Cream Pies; date and nut cakes baked thin, cut in bars, rolled in powdered sugar and served like cookies, so chewy and good with afternoon tea; Ginger-Cakes, spicy, fragrant, and so appreciative of being dressed up, that we call gingerbread; and the Cinnamon-Currant cakes that are best sliced and toasted for breakfast.

Most important of all—be sure to remember the cake rules. Use good materials, measure accurately, beat thoroughly to have a fine texture, and bake in a regulated oven for success.

Angel Foods! Make several of them. Bake at least four in the small star-shaped pans that you can buy at the "dime store." Call them Bethlehem Stars and put one at each corner of your table when you are wanting it to look 'specially nice. Fill the center of another one, baked in a large tube pan, with a red gelatin, preferably a cranberry jelly. Chill, cut in generous wedges, and serve, topped with whipped cream, on your most attractive dessert plates. And there

Should be at least one brand-new kind of cake. Try a Burned Sugar Cake. To make it, burn one half cupful of granulated sugar until it is black and crisp (and you'll not ruin your pan regardless of what you are thinking) and pour over it one half cup of hot water. Use three tablespoonfuls of this sugar-water in a standard two-egg cake recipe and another three tablespoonfuls of it in Boiled Icing for your cake. Its color is new and uniform and you'll like it.

* * *

Cakes have a way—and a very good way—of conveying all your best holiday wishes. Use them for gifts for rich friends who have just everything they need and poor friends who never have enough of anything and especially lovely cakes, for invalid friends and for friends far away. Those fruit cakes and date-and-nut bars are most accommodating to pack. The men-folks are sure to like

A rich, tender, moist chocolate cake with a contrasting white frosting. Covered with cocoanut, they'll like it even better. And that cocoanut might be tinted. Place it on a baking sheet, add a few drops of vegetable coloring and mix well by tossing it with a fork. Spread it and dry carefully in a slow oven. Use it generously and your cake will be in

Keeping with your holiday color scheme. But if you, or those you are pleasing, prefer an all-chocolate cake, fudge icing is the thing. Try adding a dash of salt to that. Attractive both in flavor and color are the Butter Cream Frostings made spicy with cinnamon or tasty with coffee. And a rather new way is to flavor chocolate cake with orange (and remember that extracts lend more flavor when added to the fat, sugar, and eggs) and cover with an Orange Butter Cream Frosting. Grate the orange and lemon rinds and let them stand in the combined juices before putting in the icing.

Extra nice decorations are in order, of course. Candied and maraschino cherries, candied pineapple, shredded gum drops, and silver shot come in red and green and the silver of the stars. If your cake is to be used immediately, make a large star of overlapping slices of bananas on white icing. Place it on the table near the golden flame of the candles. There are unlimited ways and you may take your choice. Christmas is a happy time—a joyous season—and at best it is

Soon over. The responsible people are busy people but effi-

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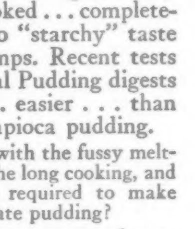

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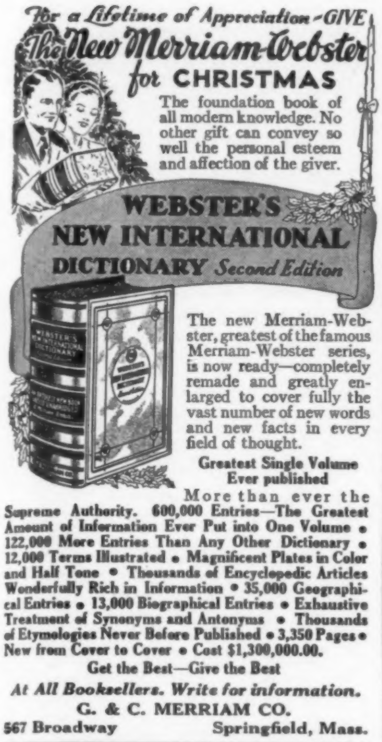
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ciently busy if their minds are filled with ideas and their kitchen shelves filled with materials in advance. When your last guest is gone and your young folks are back at school, your great-big sigh will say, "It was all worth while, and they did like my Christmas cakes." And, if there are, perchance, a few pieces of stale cake left, just moisten them with a fruit juice—orange, grape, pineapple, or any kind you happen to have. Pour over them a chilled boiled custard and top them with whipped cream. Your family will say, "Oh, Christmas is still here. Isn't it grand!"

Bargello for Christmas giving

[Continued from page 71]

lightest shade, where they blend into one done in shades of brown. The accenting lines of black and white of the Medici pattern are a feature of this design.

Desk Portfolio—Bargello is admirable for the cover of a portfolio for photographs or sketches, because of its thick firm texture. It should be mounted on cardboards, handsomely lined and silk cord used for both the edge finish and the ties on the three open sides, knotting the ends of the ties to prevent ravelling.

This pattern is a Medici variation developed in less acute points than the other, and the undulations are wider. Four colors—blue, rose, brown, and green—are repeated in rotation, shading from dark to light with one color, light to dark with the next and so on across the surface, using black for the line of demarkation between the adjacent dark shades and gold color silk between the lighter shades.

Editorial Note—If unable to secure materials locally, send stamped addressed envelope to the author for information as to where they are procurable.

VINEGAR FOR DRIED FRUITS

In cooking dried fruits, particularly those that are likely to have a flat taste—apples, prunes—add a tablespoonful or two of pure vinegar to replace the natural acid. It makes a delicious difference. Rachel Mason Peden, Spencer, Indiana.

Omission: We regret that on pages 496 and 497 of the November issue credit was not given to The Old Print Shop for the Currier and Ives prints shown.

One Grand Fudge!

EAGLE BRAND CHOCOLATE FUDGE

2 cups granulated sugar
1 cup water
1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
3 squares unsweetened chocolate
1 cup nut meats (optional)

Mix sugar and water in large saucepan and bring to boil. Add Eagle Brand Sweetened Condensed Milk and boil over low flame until mixture will form firm ball when tested in cold water (235° F.-240° F.). Stir mixture constantly to prevent burning. Remove from fire, add chocolate cut in small pieces. Chop nut meats and add. Beat until thick and creamy. Pour into buttered pan. When cool, cut in squares.

● Let others have their fudge failures. You needn't. This recipe is never granular—never anything but creamy-smooth perfection. Clip it. Try it. ● But *remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk*. Just remember the name *Eagle Brand*.

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Marking gift linen

[*Continued from page 36*]

If the napkin has a woven pattern, the monogram should be placed where it best accords with the design, whether this be the side center, corner, or even the center itself but, generally speaking, and always when a plain damask is used, it should be placed three inches above the selvage in the middle of the side or in the corner. For dinner napkins, it should measure from two and one quarter to two and one half inches; for luncheon napkins, one and three quarter inches and for tea napkins one and one half inches. Avoid any attempt at a purely modernistic design for monograms. They are always difficult to decipher and are apt to appear "arty" and go out of fashion.

Terry cloth for bath towels and bathroom ensembles assumes a more important rôle than it did several years ago; this is due to the more dramatic significance of the bathroom itself in the general scheme of home decoration. Bath towels, bath mats and cloths come in all colors and shades, so there is no difficulty in buying what best harmonizes with the other furnishings in the room. Monograms for them are most effective when they either contrast in color, are two-toned, or are a deeper shade than the article itself, outlined sometimes with a line of black or gray to give emphasis. However, taste is again reverting to white, with colored borders and colored or two-toned monograms. This with good reason, for the best quality of terry cloth comes in white; it launders perfectly and is always preferred by men who care more for comfort and utility than for decorative effects. Towels for men should be large, severe, and masculine looking. Monograms which are embroidered into the fabric or terry cloth by machine, should be as pliable as the towel itself. They should never be heavy and thick. This hint is given not only to insure the comfort of the user, but because it has to do with the durability and longevity of the towel. Monograms for bath towels should measure about four or five inches and are placed from six to eight inches from end.

It is no longer an accepted custom to fold bath towels lengthwise in three folds, so that the monogram necessarily appeared upon the center length. It has been found more convenient to fold them lengthwise through the middle and now the smart thing is to place the monogram near the right or left corner. Wash cloths, hand and guest towels show monograms two and one half to three inches and bath mats five to six inches.

The vogue for utilizing terry cloth for face towels, which now are included in the bath ensemble, is purely an economical device which has been adapted for economic reasons. No substitute can ever take the place of a good huck face towel. The ideal ensemble is a huck and terry towel that are the same color and design with matched monograms. This can only be obtained by purchasing those of the best quality, for there is a great difficulty in finding linen and cotton that come in exactly the same tone.

The selection of linens, which plays so large a part in the comfort and economy of the household is just as important a venture as is the search for furniture, rugs, silverware, or any decorative adjuncts. Indeed, there is much more to know about linens than the novice dreams of, and it is but poor economy to hunt for bargains or buy from itinerant vendors who have persuasive tongues. Rather be guided by the advice of a good, reliable firm in whom you have confidence who will delight in giving wise advice and in helping to select merchandise of real value which will long outlive cheaper and generally inferior goods. With experience, intelligent familiarity with well-known brands will bestow a feeling of security and confidence.

Here are a few helps: 1. Have a well-planned budget before you buy. 2. Buy from a reliable firm. 3. Buy only good quality and select conservative designs that are not dependent upon passing fashions. 4. Do not be possessed of color. 5. Good taste is always the best standard for selecting monograms and lettering. Avoid exaggerations in size and design.

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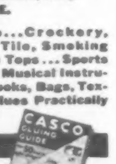

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Christmas presence

Eloise Davison

THERE is always a damper on the family spirits, even when the whole clan is gathered at home and is in holiday mood, if Mother seems tired. All the family including the most carefree, unthinking, unanalytical members of the family just don't like it, even if they don't quite know why. Work is bound to be heavier with so many extra people about. So it may take all the poise or presence one can muster to meet the onslaught of demands that seem to come in the wake of a live family in holiday mood. Not that you'd want even one person to leave or not come—banish the thought!—for they all belong! In your heart of hearts you couldn't bear a Christmas without them every one. Take it from one who has seen it happen, one by one they will shorten the holidays at home, they will come less frequently, if Mother is *in* but not *of* the party when everyone is home—so tired that she is present in body but not in spirit.

Many a homemaker keeps wishing she could remodel the days a little as she does an old garment and "piece on" part of one of those November afternoons when she had a little time to herself, for she honestly wants to be at her best. Holidays with the whole family at home are one of life's rare events! There is tragedy lurking if the atmosphere gets cluttered up with uneasiness, fatigue, and bickering with the result that visits grow shorter and less frequent. The family spends less time at home and more time at the neighbors or elsewhere and the holidays will come and go before you've actually had a good look at them.

Of course you can "go martyr" and explain what makes you so tired and any reasoning person is sure to agree with you that you've a just reason. By that I mean any person who has been through the same mill will understand. The rest will be courteously tolerant or bored, as the case may be. But even that will not make coming home the thrill it should be. So you'd better take stock and interpret rather than protest the order of the day.

A long suffering attitude isn't the remedy either. The world is too full of that suffer-in-silence nonsense. Anyway that doesn't get at the root of the trouble. In true holiday spirit there is something to consider and that is your own Christmas presents that will make for Christmas presence.

Now don't be one of those who back off here and say "but really

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Grove's Laxative Bromo Quinine is definite treatment for a cold. It is expressly a cold treatment in tablet form. It is internal in effect and it does four important things.

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First, it opens the bowels. Second, it checks the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.

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GROVE'S LAXATIVE BROMO QUININE

I couldn't do that. I don't want my family to give me anything this—of all years—when money is so scarce." Be that as it may, if you are clever and face the facts you know down in your heart they will give you something—every one of them. A brief mental régime of past Christmas history will confirm this, so why not come across with a "celestial list" of those things which will ease the household load and give yourself a chance—a chance to be present in both body and spirit in spite of the demands that are made upon you.

BREAKFAST EQUIPMENT

Let's begin with breakfast. If you've a family of pancake addicts, why not suggest that an electric pancake baker be hung on a good stout limb of the Christmas tree? Pancakes have separated more families at breakfast than divorce or blonds. Unless you have one (a pancake baker I mean), someone, and it's probably you, has to stand over the stove—away from the rest of the family—and bake. And as hard as it is to point out, if the family likes pancakes and you have made them so good that they can't be forgotten, the family will miss the pancakes more than they'll miss you. For life in general is thoughtless at mealtime and not always sentimental if hungry. So an at-the-table pancake baker or waffle iron as the case may be, may give you a chance at your family that you've never had in your zeal to please their palates.

Then of course there is a coffee maker either a percolator or one of those spell-binding drip coffee apparatuses that change uninteresting looking water and prosy coffee grounds into the best coffee you ever saw or tasted right before your eyes. These to-be-used-every-day devices may appear on the table, on the porch, in the garden, by the fireside or where ever there is an electric convenience outlet. They are all important considerations in making up your list.

An egg cooker falls right into the same category too. It, as you know, cooks eggs just as you like them at the table even if you want them cooked to a split second. It's done electrically by accurately regulating the amount of water used. I use mine as much in the kitchen as in the dining room, for it's the easiest way to cook eggs both for the table and for garnishes, salads, etc.

If you belong to one of that increasing number of families who *still* or *again* have incomes, why not suggest a mechanical refrigerator? It helps keep families together when they are home too because there are so many ways to use it well in advance of meal time. Molded salads, desserts, meats or frozen desserts can be made at any time and served in perfect condition just when you want them. If all salad greens are washed before they ever enter the refrigerator so they are ready to be whisked into a tasty crisp salad at the last minute, you'll not have to miss so much of the before meal fun. Light rolls or cookie dough can be made well in advance of the time you wish to bake them. And these are only a very few of the ways that a refrigerator will make for presence at holiday time.

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A.H. 12-35

A range with a time and temperature control isn't a bad suggestion for you to make as a gift for yourself. You can go with the family any place and get back fifteen minutes before meal time to a steaming hot dinner if you talk yourself into one of these for a Christmas present. Providing, of course, you learn to get the most service out of it once you get it.

It really is very stupid to grow into one of that variety of homemakers who tolerate being left behind. My grouch is principally about those who have been left behind so long that they are accustomed to it and don't protest. Times have changed, Mothers don't have to be left behind any longer—and I mean good Mothers who pride themselves in taking care meticulously of their families and feeding them adequately.

Then there is a mechanical stoker if you (like a great number of homemakers) find yourself caring for a furnace most of the time although theoretically one of the boys or father is the furnace man to all intents and purposes. Or maybe it might be a gas or oil burner for the furnace. No one could object to seeing one of these drop down the chimney on Christmas morning. Tending the furnace may not take you away from the family group in the same way the breakfast pancakes do, but if it upsets your equilibrium by making you tired or angry to struggle with fuel, clinkers, and ashes, it may make you so grouchy that after all it's a hardship on your family and you too.

Right now I'd give a lot if my family began planning to give me a new automatic water heater with an insulated tank. I'd gladly and with genuine glee claim it as a personal gift even though it does benefit the whole family because I can't help feeling personally responsible when the crabbing about no hot water begins. I seem to be the one who is always there to hear it. Our heater is still fairly good, but it requires much attention to maintain the bountiful supply of hot

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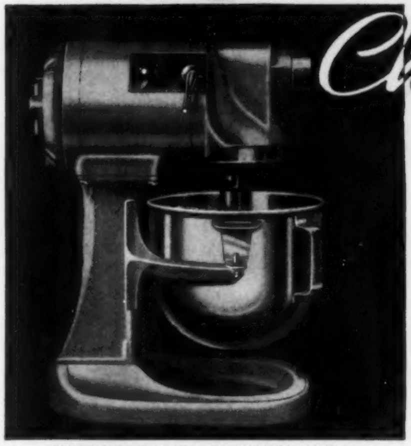
water that my clean household requires. More time in fact than anyone can give unless he is there and thinking about the water heater most of the time. I am not the type who can willingly keep his mind cluttered up with a water heater all the while.

The thing that got me started on all this is that last Christmas someone gave me a small hand vacuum cleaner—we had a large one—and did I make this new one work for me especially during the holidays. All the pine needles and cigar and cigarette ashes, the trails of dust on the hearth or upholstery disappeared like magic before its appetite greedy for dirt. It seemed to me so much easier than getting out attachments. It was always at hand and ready at a moment's notice, except when I had to send some culprit to the garage for it who had failed to return it after taking it to do an easy job of upholstery dusting on the car. The big old faithful cleaner suffered a lapse of popularity for a time even though we do continue to use it regularly for all floor cleaning. For such is popularity even with equipment!

This year I'm planning a gift for myself that will make my kitchen more comfortable. It's awnings and a fan for my kitchen. The electric fan will be all mine to use exclusively in the kitchen winter and summer whenever I want it either to cool things off or to ventilate and keep the cooking odors out of the rest of the house. We have a real kitchen ventilation problem at our house. I really have thought a great deal before deciding on the fan. What I really need is a good built-in ventilating fan but that kind is too expensive for us this year. So I shall use this general purpose fan until money eases up a bit and then get the more suitable fan and use this one elsewhere in the house.

And so I might go on and on, but I shall stop here with the admonition that while you are getting yourself into the holiday spirit you might as well think up some nice up-to-date Christmas present for yourself that will make for Christmas presence—incidentally it may turn out to be enough of a disposition and energy saver to help make the spirit of Christmas last throughout the year.



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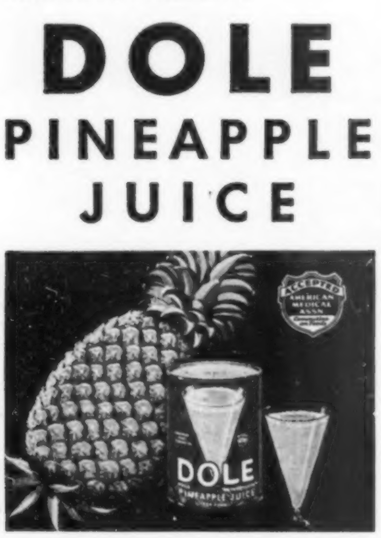
JUICE



Right from our own kitchen

The fragrance of spices and luscious aroma of cookies and candies have been emanating from our kitchen these past few weeks as they no doubt will from yours as you prepare for Christmas boxes and holiday festivities. We have been looking for recipes that are a bit different to pass on to you for your Christmas goody assortment and we think we have found them. Here are a few the staff voted especially good:

Chocolate Nut Bars—2 egg whites, beaten stiff, ⅞ cupful confectioner's sugar, ¾ cupful chopped nuts, 1 square bitter chocolate, melted. Beat the egg whites until stiff; add sugar gradually, while beating constantly. Fold in melted chocolate, which has been cooled slightly. Add ¾ of the nuts. Spread mixture ¼ inch thick in buttered, shallow pan, and sprinkle over with the rest of the nuts. Bake in a slow (300° F.) oven for 40 minutes. Cut into finger strips while still warm.

Date and Nut Kisses—2 egg whites, 1 cupful confectioner's sugar, 1 cupful chopped walnuts, 1 cupful chopped dates. Beat egg whites until stiff, add sugar gradually while beating constantly. Fold in nuts and dates. Drop by teaspoonfuls on buttered baking sheet and bake in a slow oven (300° F.) until lightly browned.

Fudge Squares—4 squares chocolate, ⅓ cupful butter, 2 eggs, 1 cupful granulated sugar, ½ cupful packaged bread crumbs, ½ cupful bran, ½ cupful chopped nuts, 1 teaspoonful vanilla. Melt chocolate and add butter. Beat eggs until light. Add sugar and beat. Combine with chocolate, and add crumbs, bran, nuts, and vanilla. Turn into buttered pan, spreading to ½ inch thickness. Bake in moderate (375° F.) oven 20 minutes. Cool and cut into 2-inch squares.

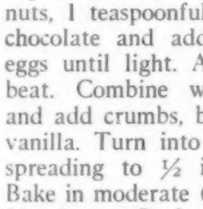
Date Sticks—1 cupful sifted flour, 1 teaspoonful baking powder, 1 tablespoonful shortening, 1 cupful sugar, 2 eggs, 1 tablespoonful hot water, ½ cupful nutmeats, 1 pound chopped dates. Sift flour once, measure and add baking powder. Sift again. Cream shortening, add sugar gradually, and cream together until light and fluffy. Add eggs, well beaten, then add water and flour, beating until smooth. Add nuts and dates. Turn into 2 greased pans, spreading dough very thin. Bake in moderate (325° F.) oven 30 minutes. Cool, cut into strips—1 inch by 2⅔ inches. Remove and roll in powdered sugar.

Brown Sugar Fudge—4 cupfuls light brown sugar, ⅔ cupful milk, 4 tablespoonfuls butter, 1 teaspoonful vanilla, 1 cupful chopped nuts. Boil sugar and milk to 238° F. or until it forms soft ball when tested in cold water. Take from fire, add butter and vanilla. Beat, add nuts, then beat until thick. Pour into greased tin.

Vanilla Caramels—½ cupful sugar, ½ cupful corn syrup, ½ cupful cream, 2 tablespoonfuls evaporated milk, 1 tablespoonful butter, 1 teaspoonful vanilla, pinch of salt. Cook sugar, cream, corn syrup, and salt to 234° F. or until it forms soft ball in cold water. Add evaporated milk. Continue cooking and add butter when thermometer registers 238° F. Remove from fire, add vanilla slowly and pour into buttered tins. Mark into squares while warm. (For chocolate caramels, add 2 tablespoonfuls melted chocolate.)

Marshmallow Fudge—2 squares unsweetened chocolate (cut in pieces), ⅔ cupful milk, 2 cupfuls sugar, 2 tablespoonfuls butter, 1 teaspoonful vanilla, 16 marshmallows (halved), dash of salt. Add chocolate to milk and place over low flame. Cook until smooth and well blended, stirring constantly. Add sugar and salt, and stir until sugar is dissolved and mixture boils. Continue cooking without stirring until mixture will form soft ball when tried in cold water (238° F.). Remove from fire, add butter and vanilla. Cool. Arrange marshmallows, cut side up, in greased pan. When fudge has cooled to luke-warm (110° F.), beat it until it begins to thicken and loses it gloss. Pour over the marshmallows.

Butterscotch Cookies—2 eggs, 2 cupfuls brown sugar, ¾ cupful butter, 3½ cupfuls pastry flour, 2 tablespoonfuls baking powder, ½ teaspoonful salt, 1 teaspoonful vanilla, 1 cupful walnuts. Beat eggs and add sugar, stirring until well dissolved. Melt butter and add to egg and sugar mixture. Sift flour, measure and add baking powder and salt—and sift slowly into first mixture. Add vanilla and finely chopped nut



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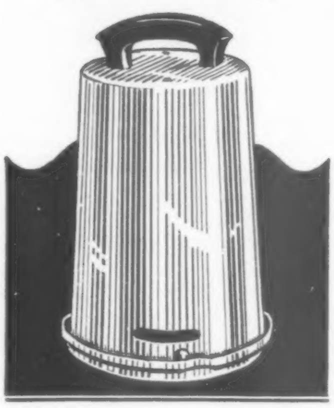

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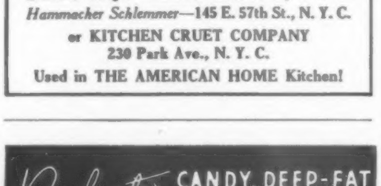

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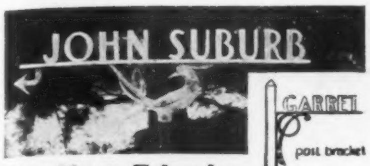

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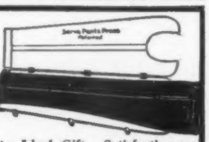

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of March 3, 1933, of THE AMERICAN HOME, published monthly at Garden City, New York, for October, 1935. State of New York, County of New York.

Before me a Notary Public in and for the State and County aforesaid, personally appeared W. H. Eaton, who, having been duly sworn according to law, deposes and says that he is the Business Manager of The American Home and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1 That the names and addresses of the publisher, editor, managing editor, and business manager are: Publishers, Country Life-American Home Corp. 444 Madison Ave., New York; editor, (Mrs.) Jean Austin, 444 Madison Ave., New York; business manager, W. H. Eaton, 444 Madison Ave., New York.

2. That the owner is: Country Life-American Home Corp., 444 Madison Ave., New York. Stockholders owning or holding one per cent or more of total amount of stock are: W. H Eaton, 444 Madison Ave., New York; W. H Eaton, voting trustee for: Mrs. Jean Austin, Henry L. Jones, H. T Townsend, all of 444 Madison Ave., New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding one per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) W. H. Eaton, Business Manager

Sworn to and subscribed before me this 3rd day of October, 1935.

(Signed) Theodore F. Gloisten
Notary Public Queens County Clerk's No. 2963
Cert. filed in New York County Clerk's No. 807
Certificate filed in Nassau County
(My commission expires March 30, 1937)
[SEAL]

meats. Shape into rolls and let stand in refrigerator over night. Cut into thin slices, place on greased baking sheet, and bake at 375° F., for 12–15 minutes.

Cocoanut Ice—1 pound loaf sugar, ¾ cupfuls milk, 2 cupfuls cocoanut. Boil sugar and milk together for 10 minutes. Take from fire, add cocoanut and turn into buttered tin.

Coconut Fruit Roll—¾ cupful light brown sugar, firmly packed; 2 teaspoonfuls light corn syrup, ½ cupful milk, ½ teaspoonful vanilla, ½ cupful chopped raisins, ½ cupful chopped dates, 1 can shredded coconut. Combine sugar, corn syrup, and milk. Place over low flame and stir constantly until sugar is dissolved and mixture boils. Continue boiling until small amount of mixture will form soft ball in cold water (234° F. on candy thermometer). Cool slightly. Add vanilla and beat until creamy. Add fruit and coconut and knead well. Shape into rolls, 1½ inches in diameter. Wrap in waxed paper, chill and cut into slices.

A Merry Christmas from our kitchen to your kitchen!—Elsa Mangold, Dietitian American Home Kitchen.

Christmas Holly

[Continued from page 29]

in the South and West can this fine species be depended upon.

Hardier is Ilex pernyi, a fascinating Chinese species with very small five-spined leaves set close to the twig. It seems to refuse pollen of other species most of the time, and will not ripen its berries unless fertilized. I have a form of it bearing both kinds of flower, the male first, then the female, but usually the sexes occur as in the American, on different trees. It flowers from the old wood in April. Perny's Holly survived the terrible winter of 1933-34 north of New York City, and seems, next to the American Holly, the hardiest of evergreen species with red berries, though perhaps the Japanese Ilex pedunculosa may excel it. However, pedunculosa does not look like a Holly, having thin, spineless foliage something like a peach leaf, while pernyi, unmistakably a Holly, has a most distinct and charming manner of growth. Other forms of it may be less hardy. The better known Japan Holly (Ilex crenulata) has small leaves and black berries, and so is not in the decorative class.

I have had little opportunity to observe the flowering habits of the other evergreen Hollies, most of which are still rare in this country, nor has much been recorded about them by other collectors and growers.

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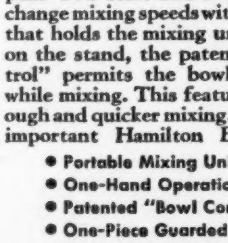
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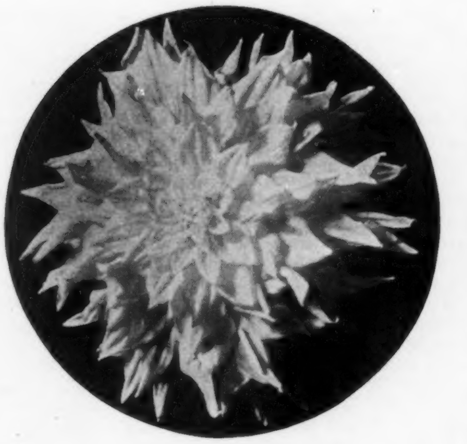
Some 1935 dahlias of distinction

Leonard Barron



The American Home Achievement Medal winner at New York, Philadelphia, and Camden—Milton J. Cross

The Dahlia is indeed a flower for anybody's garden—it grows so easily and produces so well, provided the frost holds off, which lends a real sportiveness to growing the flower. As with no other popular flower of the garden, the show table is the "acid test" for the Dahlia. This, because it varies so enormously and the full fruition of results from the seed can be realized within a single season's growth. It can, in fact, be treated as an annual and, so, with its tremendous variability and the rapidity with which a flower may possibly be surpassed and ousted from its position of triumph by a newcomer within a year, those who want to keep in the front rank of Dahlia acquaintance go to the exhibitions during September and early October—it's all very exhilarating.

One of the more significant developments is the growing excitement over Dahlias in the Middle West and South.

The 1935 season closed with an appreciably less number of competitive claimants as additions for the next season, and of those that have come through and seem to carry promise of good performance for the future there is a notable preponderance of flowers of yellow or orange tones, especially in the popular Informal Decoratives. The distinctive character of the new Dahlias of the current season was in form rather than color or type.

At the leading shows of the national and several state Dahlia societies, The American Home Achievement Medal, offered each year in open competition for outstanding novelties, proved centers of intense interest and great competition. In a few cases no award was made, largely because in certain localities weather and seasonal conditions handicapped the exhibitors to such an extent that blooms could not be brought to perfection on the exhibition table at the given date of the contest. However, certain varieties do stand out.

Where it was not possible for The American Home Achievement Medal to be conferred on a new introduction of outstanding quality and distinction, the medal was awarded to the best bloom in the show and in such instances it usually happened that some of the outstanding large flowers like Lord of Autumn, Murphy's Masterpiece, and Mrs. George LeBoutillier, carried away the honors.

But, if you want the large Dahlias which are likely to be outstanding in such wide open contests, obviously, you must grow the large size exhibition variety. The outstanding present contenders for such awards were discussed in THE AMERICAN HOME for September.

The American Home Achievement Medal was offered for seedlings at Boston, New York, Camden, Baltimore, and the West Virginia Society in the East; at Cleveland, Ohio, Indianapolis, Indiana, St. Louis, Missouri; and, on the Pacific Coast, at Portland, Tacoma, Seattle, San Francisco, and Los Angeles, as being the most important centers. The returns, as this report is compiled, are practically complete. A couple of very late dates in October cannot be included. As in other years, the subjoined comments are from personal observation with Mr. W. S. Carpenter serving as our eyes on the Pacific Coast.

To try adequately to describe color in Dahlia flowers is attempting the impossible. The best we can do is to give a suggestion as to the type of color that the flower exhibits in mass—as seen at a little distance, and the color descriptions that follow must be understood in that manner.

The hot, dry summer, particularly in the East, and a sudden accession of rain and storm just before the exhibition date on the Pacific Coast, each took its toll. Out of the season, there stand out prominently a few that have sufficiently wide coverage to attract attention for further consideration and which the up-to-date gardener cannot well overlook.

It was among the Informal Decoratives that the greatest number of novelty varieties was seen and, these, keep your eye on:

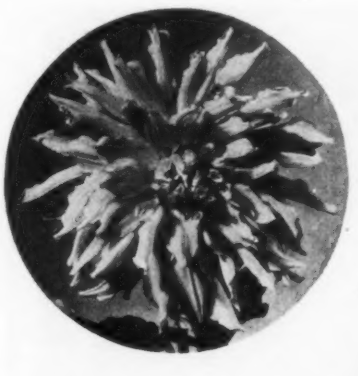
Milton J. Cross (Johnson), named for the popular radio announcer, is likely to be a contestant in a class for the largest bloom. Indeed, it is an immense flower. The center rich, but not a dark, yellow-buff and the outer rays tinged slightly with a kind of rosy amber. The petals are generally flat, fairly wide and only slightly twisting. At New York, Camden, and Philadelphia (Pennsylvania Horticultural Society) this flower won all the honors If you are entering the exhibition contests, you will likely need it.

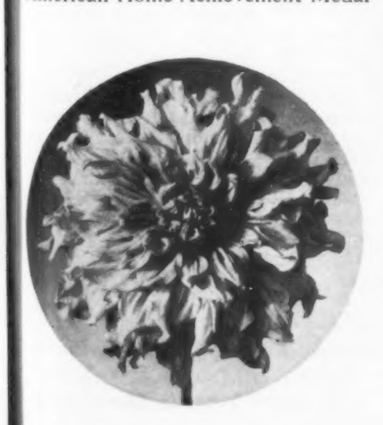
Television (C. J. Straight). This is indeed a problem in color description. One person called it light bronze; another describes it as light ivory with light carmine mixture, plus a bit of watermelon-pink, all blended; but, at all events, it took The American Home medals at the Cleveland and West Virginia Shows. The flower is broad petaled, forming a full, large head, on the borderline between formal and informal.

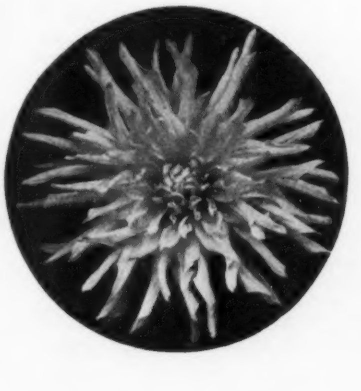
Ballyhoo (Earl P. Loller), nearly flat rays, scarlet laid on gold, giving a flamed effect. An effective and generally attractive flower; winning The American Home Achievement Medal at Baltimore and "in the running" at New York and Camden.

Golden Sweepstake (Lee), buff-yellow, flushed lightly with apricot, opening up to a well-rounded flower. The large, flat petals recurving very definitely. Received The American Home Medal at Tacoma, Wash.

Margrace (Oakleigh). Flaming scarlet, on long upright stem, is commended highly by several observers and was prominent at Cleveland. I saw only one bloom in the trial grounds but it is surely worth watching.







Left: Grace Douglas, immense clear pink; Informal Decorative. Above: Grand Slam, from the Pacific Coast; Tyrian-rose with citron base. Right: Shekinah, shell pink, Semi-cactus, a winner in the California Show

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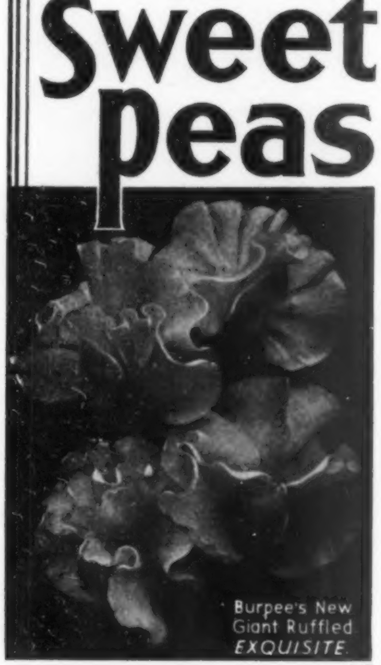

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Hunt's Supreme (Hunt), a bright red in the scarlet range. Good size and substance. Rays long and twisted. Apparently a good keeping flower, standing up well where seen at the national show in New York and at the Dahlia Show of New Jersey at New Brunswick.

Grace Douglas (Muessdorffer), luscious pink, deepest at center of flower; lighter at the edge of the ray. A deep flower with the rays twisting and curling. Promises well for cut bloom.

Kitty Mack (Kemp), a large, flat-petaled flower of petunia purple approaching the formal in type. Not much competition in its color.

Poinsetta (Success), scarlet with amber reverse. A rather flat flower but very lively in color and giving a flamed effect.

Mrs. Alfred Bunyard (Henderson), as seen at New York in several exhibits; a compact, short petaled, medium sized commercial type of flower approaching the Formal type, in clear light yellow.

A Formal-decorative is so much more sharply restricted in type that selection of good varieties here tones down very sharply. Quite a number of flowers just miss the qualifications of Formal and, so, are included in the all-comprehensive Informal section. When you get a good outstanding Formal, however, it is something worth while. Novelty in color is the only point we can really look for, here.

Charles L. Mastick (Tyler), named in honor of one who contributed largely to the interest of the Dahlia in the Pacific Northwest. This, his very latest production, now to be introduced, received The American Home Achievement Medal at Portland. The flower can be described as capucine-orange, deepening in the center to a very marked degree; the reverse of each ray is a grenadine-pink that barely suffuses the flower and when fully expanded it has the general effect of a golden globe; but the petals are stiff and push with an upward thrust.

Queen City (Golden Rule Farm), Achievement Medal winner at Indianapolis and also showing well in Cleveland and Cincinnati. A commercial type of flower of medium size and blooming early in the season. A lively flower, with a combination of scarlet, Chinese red, etc. The general effect, however, lighter than in Jersey's Beacon.

The Semi-cactus type is next to the Informal-decorative in its generally all-comprehensive possibilities. These two sections are the recipients of the blooms that do not fit positively in the more strictly defined classifications, and by that very token are harder to describe and are usually extremely gracious and satisfying in various different respects. Among this season's selections in the Semi-cactus:

California Peach (Ballay-Success). Best bloom at Boston; adjudged the winner in the undisseminated seedling class at San Francisco. A not too large flower; rose-pink, carrying the flower erect and promises well. It is a seedling of Satan which it resembles closely in form and size. Here is a flower that won honors on both coasts. Incidentally a Yellow Satan sport (Praes) was seen at some Eastern shows—but let's see it another season.

Sara Kay (Hunt). Seen in the East only. A large flower; clean, clear, light yellow, and refined good form and a close contestant for the Achievement Medal where it was entered in that class.

Grand Slam (Jones-Hulin). A flower from the Pacific Coast that also was seen well with Parrella at New York. It was exhibited a year ago and was an Achievement Medal winner but withdrawn and makes its official début this season and received awards as best bloom in its home region. It is a delightful flower of distinct formation. Bright Tyrian-rose with citron base, amethyst-pink reverse. It is a sprightly, gay flower because the rays stand up stiffly.

Miss Glory (Ballay). Apricot-yellow. A bit tousled in appearance but most pleasing in decorative arrangements and in the garden.

Shekinah (Redfern). Shell-pink, with tight closed center which was the best individual bloom in the California show.

Cactus: In this section, we find the greatest range of color variation—more pinks. Perhaps because pure Cactus varieties are less massive in effect they do not seem to catch the public fancy with the same intensity as the massive, large-flowered Decoratives and Semi-cactus. There is a delightful graciousness, however, about these flowers and, like the Miniatures and the Singles, the Orchids and suchlike, are perhaps more serviceable for the general garden and for household use. If opportunity occurs we hope to have something more to say about popular Dahlias before planting time comes around. Now we note only the novelty group.

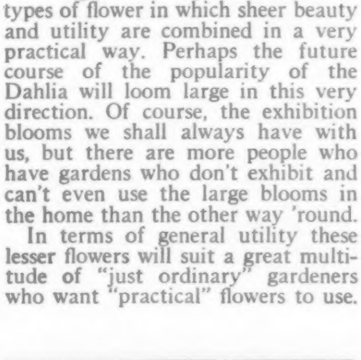
The Cactus type *Miss Ohio* (Parenica) was seen at several Eastern shows. It is a violet-rose and perhaps one of the most attractive of the American Cactus seedlings through many recent years.

Twinkle (Maytrott), Orchid-flowered type. A medium tint of purple-rose is marbled irregularly on an ivory base. A curious, very pleasingly decorative flower.

Trojan (Bolsa). Miniature Informal-decorative; Mikado red. Coming from the Pacific Coast, carried the honors at the San Francisco Show as the best Miniature.

It seems to me that we should watch closely future developments in these very definitely decorative—one might also say "household"—types of flower in which sheer beauty and utility are combined in a very practical way. Perhaps the future course of the popularity of the Dahlia will loom large in this very direction. Of course, the exhibition blooms we shall always have with us, but there are more people who have gardens who don't exhibit and can't even use the large blooms in the home than the other way 'round.

In terms of general utility these lesser flowers will suit a great multitude of "just ordinary" gardeners who want "practical" flowers to use.



Golden Sweepstake, buff-yellow flushed with apricot. The American Home winner in the Washington Dahlia Show at Tacoma

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Sweet Peas for the South

Thomas J. Steed

On account of the tropical heat and dry weather in the summer time in the South, especially the lower South and middle South, Sweet Peas must be planted in the late fall and early winter. Seed can be planted in the spring in the middle South during February and in the upper South to the middle of March. I have grown some fine flowers in favorable seasons from these spring plantings, but not as good as those planted in November which is best for all sections of the South even if you have to cover them to protect from a freeze in January. Early December planting is practical too. Sweet Peas need very little winter protection where winters are mild, a freeze seldom lasting over four or five days in most sections of the South. In the middle and lower South such sowings can be protected from a freeze by old newspapers or straw. After each freeze this protection is removed. I have planted Sweet Peas in January and even in February, but bloom is later, not so good, and the season is short.

Plant in well-prepared soil, in trenches six inches below the level of the soil. Cover seed from one to two inches deep, deeper in sandy soil than heavy clay. Planting in trenches is best for two reasons: first, if a hard freeze should occur, they can be easily covered up with newspapers or straw; second, it gets the roots in the soil deeper and they get more moisture which prolongs their flowering season. Don't cultivate Sweet Peas while soil or plants are wet, as this tends to cause rust. Don't allow flowers to make seed. If you want a long season of them, keep them cut off with a sharp knife.

Double or Single Rows

Some gardeners plant in double rows. This saves trellis, as one in the middle of the double row can serve as support to both rows; however, they are not as easily cultivated as the single row. The single row lets in more sun among the foliage, thus tending to keep down the aphis which sometimes are very troublesome in the latter part of the spring. Sweet Peas prefer rich soil and a light dressing of any good prepared plant food, mixed in well with the soil, will improve the quality and quantity of the flowers.

In the spring, give the plants frequent shallow cultivation until bloom buds appear, then just keep the weeds and grass down. When cultivating, work the soil in toward the plants, filling in the trench. Poultry netting makes about the best trellis. Should a dry spell come and you wish to water the plants, do it late in the afternoon and give thorough watering to soak the soil and reach the feeding roots; a mere sprinkle will not do any good.

The Sweet Pea is perhaps the most popular and useful annual grown in both the northern and southern parts of the United States. Much credit for its present popularity is due the late Mr. Burpee and his cousin the late Mr. Burbank who worked hard toward improving the flower.

Experiment with Varieties

It would be a hard matter to say just what varieties are best for a given section. I like to plant as many different sorts as I can properly take care of and especially like to try out the new introductions. Sometimes in these novelties you find an excellent sort that is more suited to your particular climate than any you have been planting before. It is worth the little extra cost to try the new varieties.

For the earliest flowers, sow the early Winter-flowering types. These can be had in practically every color. With me, White Rose, Snowstorm, have given excellent results—both large and pure white. For blue color, I have used Felice Gunther, and True Blue. Very beautiful and pure blue. Salmon, and Mrs. Kerr, are large and of a beautiful salmon-pink color. Of the rose-pinks, Annie Laurie, Burpee's Giant Pink, and Rose Queen have produced many beautiful flowers in my Southern garden.

The Summer-flowering Sweet Pea, which blooms later, should be planted at the same time as the early ones however. It will not give as long a flowering season here in the South as the early sorts, but will produce larger and finer flowers under usual weather conditions. The following varieties have given me good results and under very unfavorable seasons in some years. The Fawn and Pacific, in shades of salmon-pink; of the purple, Floradale and Olympia; of the blue, Fordhook Blue, Bluebird, and Veronica. In scarlet, Fire, All Bright, Welcome, and Ruddigore. Of white, Model, Giant White, and King White. Of the crimsons, Charity, Crimson King.

Always get best fresh seed, remembering that old cheap seed is costly at any price. To grow large flowers, the plants should be three to four inches apart in row, and rows two to three feet apart. One ounce of seed will plant sixty to seventy feet of row.

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Christmas carols for community singing

[*Continued from page 25*]

way down and up the aisles of the church to their places about the pulpit. And as we are writing of carols and humanism, it may not be out of place to dwell upon the surplices and gowns, which give the whole great chorus its appearance of oneness, and to mention that surplices not only have to be made but have to be kept starched and that scholastic gowns have to be discovered and collected and pressed, for it is after all in the perfection of just such details to which the final for general effect is due.

In making out a carol program, you have a wealth of material to draw from. There are so many carols in the great body of European collections whose beauty and distinction make them belong to all mankind. In our programs there are carols from different countries. There are contrasts in mood, a varied feeling in the melodies. Some carols are naïve and homey, some exquisitely tender, some as casual and cheerful as a roundelay, some full of joy and kindly humor, some exalted both in music and in words. The Swedish carols are always very impressively sung, and we should say here that their leader is in touch with St. Olaf's College in their selection. The Finnish, both in the sound of the words and in their music, are unique and strange, with something of the Arctic and something Mongolian in their strains. And the program that we are presenting as an example of the services in our town has furthermore a certain continuity and gradual development of the Christmas theme. (See below.)

The two cheerful carols, "Good Christian Men, Rejoice" and "To Noël," introduce the general spirit of rejoicing at the coming of the Christ-child into the world. The story then begins with "Joseph Seeking Shelter." The next three carols, "Silent Night," "I Come to You from Heav'n" and "Sleep, Holy Babe," reverently describe the sleeping child in its mother's arms, while the exquisite old Basque carol, "Happy Bethlehem" glorifies the birthplace.

From this point the action becomes more rapid and vivacious. "The First Noël" and "Shepherds, Shake Off Your Drowsy Sleep," describe the familiar scene between the angels and the shepherds. In "Three Moorish Kings" the journey of the Magi is quaintly presented. But the common people as well as the shepherds and kings must have come to worship, and so two old folk-carols not written to be sung at church services but altogether human and playful are given. "Jacques, Come Here," the XVIth century French carol, with the delightful refrain:

> Jacques, come here
> Sweet and clear
> In a glad noël,
> Let us four
> Sing once more,
> Let each part sound well.

And the XVIIth century French carol, "Bring a Torch, Jeanette, Isabella," with its naïve and homely couplets in the verse.

And then the program ends on an exultant note with the "Joyous Christmas Song" and the stately recessional "Oh, Come All Ye Faithful."

PROGRAM

1.	PROCESSIONAL — "Hark, the Herald Angels Sing"	*Charles Wesley, 174*
	CHORUS AND CONGREGATION	
	INTRODUCTORY REMARKS on the NATURE OF THE CAROL	
	DR. FRANK K. SANDERS, *President, Rockport Community Chorus*	
2.	GOOD CHRISTIAN MEN, REJOICE	*Old German Melody*
	COMMUNITY CHORUS	
3.	TO NOËL	*Poitevin (French) Carol, XVth century*
	COMMUNITY CHORUS	
4.	OLD SWEDISH CAROLS	
	a. "Christmas is Here"	*Frykman*
	b. "When Christmas Morn is Breaking"	*Soderberg*
	c. "Hark, Hark, My Soul!"	*Skoog*
	SWEDISH CONGREGATIONAL CHURCH CHOIR, PIGEON COVE	
5.	JOSEPH SEEKING SHELTER	*Flemish (French) Carol*
	COMMUNITY CHORUS	
6.	SILENT NIGHT	*Old English Carol*
	COMMUNITY CHORUS	
7.	TO YOU I COME FROM HEAV'N	*Scottish Carol, 1621*
	SCOTTISH SINGERS	
8.	SLEEP, HOLY BABE	*Old English Carol*
	COMMUNITY CHORUS	
9.	HAPPY BETHLEHEM	*Basque (Spanish) Carol*
	COMMUNITY CHORUS	
10.	THE FIRST NOËL	*Traditional*
	CHORUS AND CONGREGATION	
11.	SHEPHERDS, SHAKE OFF	*Besancon (French) Carol*
	COMMUNITY CHORUS	
12.	THREE MOORISH KINGS	*Basque (Spanish) Carol*
	COMMUNITY CHORUS	
13.	OLD FINNISH CAROLS	
	a. "Tuo armon valkokyyhky"	*M. Praetorius, 140*
	b. "Enkeli taivaan lausui nain"	*Martin Luther, 154*
	FINNISH LUTHERAN CHOIR, LANESVILLE	
14.	JACQUES, COME HERE	*French Carol, XVIth century*
	COMMUNITY CHORUS	
15.	BRING A TORCH, JEANETTE, ISABELLA	*XVIIth century French Carol*
	ROCKPORT HIGH SCHOOL FRENCH CHORUS	
16.	OLD SWEDISH CAROLS	
	a. Jag hälsar dig (I greet thee)	*Harte*
	b. Var hälsad sköna morgonstund (All hail to thee, O blessed morn)	*J. O. Wallin*
	SWEDISH GLEE CLUB	
	OFFERTORY — "Christmas Pastorale" from the "Messiah"	*Handel, 1685–175*
	MR. DUSTIN	
17.	JOYOUS CHRISTMAS SONG	*Old French Carol*
	COMMUNITY CHORUS	
18.	RECESSIONAL — "Adeste Fideles"	*Latin Hymn, XVIIth century*
	CHORUS AND CONGREGATION	

Local News

DECEMBER

Christmas shopping for children's libraries

H. Armstrong Roberts

When I was selling books in a large department store, my life was made miserable during the Christmas season by mothers who would rush in and ask for *Polly-Pitty-Pat* or *Johnny-Jumpy-Hoppy*.

We wouldn't have it, but would suggest something else. But no, nothing else would do. It had to be *Polly-Pitty-Pat*, because that was suggested in some published list of recommended children's books. Reluctantly, we would offer to order the book, although the chances of getting it in time for Christmas would be slim.

Then, if the book arrived just in the nick of time, the mother would eagerly examine the book and in a shocked voice exclaim, "What! Do you mean to tell me *that* little book is $2.50? Why it's only twelve pages and only black and white pictures. I don't want that. Let me see something else."

Every bookseller knows that there's nothing to do but sell her some children's classic already in stock, and put *Polly-Pitty-Pat* on the shelf, where she collects dust and gets a new jacket from her publisher each spring until the time comes when we must mark "Polly" half price and put her on the bargain table. The maker of the booklist was looking only for the newest books by good writers regardless of price.

But only a few bookstores located in wealthy districts can afford to stock copies of all the new children's books for public inspection. For every customer who drops in or sends the chauffeur in for "something new for a child" and doesn't ask the price, there are a hundred mothers who have only a few dollars a year to spend on their children's books. This larger class of parents want their children to have good books, but they can't pay high prices and it is their fifty-cent and dollar purchases that keep the booksellers in business.

The average book store or book department answers the demand for a "fifty-cent book" by selling one of the cheaply printed, poorly written "series" books. I know, because I've sold them by the hundreds. It's the line of least re-

[*Please turn to page 101*]

PICTURE AND STORY BOOKS (ages 2 to 5)

Angus and the Ducks by Flack (Doubleday, $1)
Story About Ping by Flack (Viking, $1)
Hey Diddle Diddle Picture Book, ill., by Caldecott (Warne, 60c)
Airplane Book: A photographic picture-book with a story by Pryor (Harcourt, $1)
Clever Bill by Nicholson (Doubleday, $1)
Monkey Tale by Williamson (Doubleday, 75c)
Little Black Sambo by Bannerman (Gabriel, 75c)
Farmer in the Dell by Hader (Macmillan, $1)
Visit From St. Nicholas by Moore (Macmillan, $1)
Hurdy-gurdy Man by Bianco (75c)
Farmyard Friends (Gabriel, 75c)
Bird Book by Shankland (Saalfield, $1)
Mother Goose, ill., by Kate Greenaway (Warne, $1)
Peter Rabbit (Gabriel, 75c)
Three Little Pigs (Gabriel, 75c)
Wild Flowers We Know by Burgess (Whitman, 10c)
Three Bears, ill., by C. R. Stone (Whitman, 10c)

EASY BOOKS (ages 6–9)

Little Wooden Doll by Bianco (Macmillan, $1)
Surprise for Mother by Lois Lenski (Stokes, $1)
Sing Song by Rossetti (Macmillan, $1)
Silver Pennies by Thompson (Macmillan, $1)
In Animal Land by La Rue (Macmillan, $1)
Penny Whistle by Berry (Macmillan, $1)
Cat and the Captain by Coatsworth (Macmillan, $1)
Happy Hour Books (various titles) (Macmillan, 50c each)
Topsy by Flack (Doubleday, $1)
Farm Twins, also *Dutch Twins* by Perkins (Houghton, 88c)
Peter Rabbit by Potter (Warne, 75c)
F-U-N Book by La Rue (Macmillan, 50c)
When We Were Very Young by Milne (Dutton, $1)
Now We Are Six by Milne (Dutton, $1)

INTERMEDIATE BOOKS (ages 9–12)

Wonder Atlas of the World by Collins, 25c
Airplane Book: A photographic picture-book with a story by Pryor (Harcourt, $1)
A Spanish Gold-Fish by Glass (Warne, $1)
Book of Fables and Folk Stories by Scudder (Houghton, 80c)
Story Book of Coal; Story Book of Gold, etc., by Maude and Miska Petersham (Winston, 60c each)
Child's Garden of Verses by Stevenson (Scribner, $1)
Fifty Famous Stories Retold by Baldwin (Amer. Book, 56c)
Eskimo Twins, Japanese Twins, Mexican Twins, etc., by Perkins (Houghton, 88c)
King of the Golden River by Ruskin (Heath, 52c)
Fairy Tales by Andersen (Macrae, $1)
Alice in Wonderland by Carroll (Macmillan, $1)
Robin Hood (Rand, $1)
Pinocchio by Lorenzini (Garden City Illus. Classics, $1)
Fables of Æsop (Macmillan, $1)
Birds' Christmas Carol by Wiggin (Houghton, 75c)
Just So Stories by Kipling (Garden City Illus. Classics, $1)
Heidi, by Spyri (Ginn, 84c; Lippincott, $1; many good editions in various prices)
House at Pooh Corner by Milne (Dutton, $1)
Winnie the Pooh by Milne (Dutton, $1)

JUNIOR HIGH SCHOOL BOOKS (ages 12–15)

Little Women by Alcott (Garden City Illus. Classics, $1)
Story of a Bad Boy by Aldrich (Houghton, $1)
Tom Sawyer by Clemens (Harper, $1)
Cruise of the Cachalot by Bullen (Grosset, $1)
Robinson Crusoe by Defoe (Garden City Illus. Classics, also Rand, also Macmillan, $1)
Last of the Mohicans by Cooper (Grosset, $1)
Smoky by James (Scribner, $1)
Hans Brinker by Dodge (Garden City Illus. Classics, $1)
Two Years Before the Mast by Dana (Macmillan, $1)
Christmas Carol by Dickens (Macmillan, $1)
Moby Dick by Melville (Macrae, $1)
Ivanhoe by Scott (Rand, $1)
Wild Animals I Have Known by Seton (Grosset, $1)
Treasure Island by Stevenson (Garden City Illus. Classics, $1)
Penrod by Tarkington (Grosset, $1)
Story of Mankind by Van Loon (Garden City Illus. Classics, $1)
Understood Betsy by Fisher (Grosset, 75c)
Tales From Shakespeare by Lamb (Macmillan, $1)
Lone Bull's Mistake by Schultz (Grosset, $1)
Black Beauty by Sewell (Macrae, $1)
Rebecca of Sunnybrook Farm by Wiggin (Grosset, 75c)

ESTABLISHED 1845
MARK
CROSS
TRADE MARK
ENGLAND

“...and all through the house”

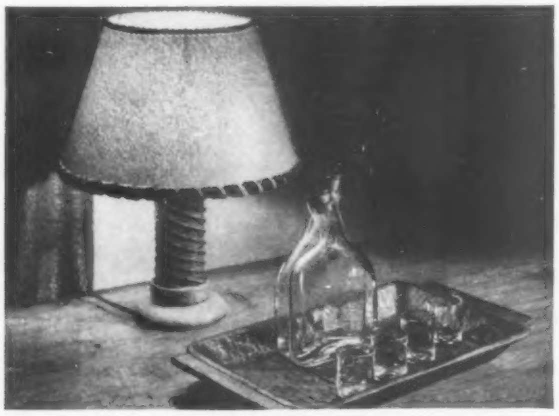
WITH GIFTS from MARK CROSS

Something for their desk? Stunning sets in leather, onyx, bronze, macassa wood and metal, from $12 to $60. This, in crushed morocco, $15. Photograph frames from $1.25. Imported stationery, from $1.75 a quire. Finest lead crystal cigarette box, hand carved and hand polished, $5.50; ash tray, $2.

For luxurious breakfasts in bed, this English wicker tray (various colours) with removable glass tray (she can write on the reverse side)—$9.50. Dainty 19 piece Continental breakfast service for two, in salmon and white (or blue and white)—$9.50.

Has she a penchant for unusual pottery? Give her this charming tea service for six (plates, too), in crushed raspberry which we found for you in a little town near Perugia—$15. The Swedish peasant tray, hand-painted on wood, $7.50.

At Mark Cross, everywhere you turn there's an inspiration. Sewing boxes, for example—this one in beige pearl mouton at $14; others from $1.75 to $25. Manicure sets, too—$3.75 to $15. The vase is Bohemian glass with applique leaf design, at $2. Others up to $50.



Handy for his Benedictine and Brandy (B & B to you) is this liqueur twin-bottle in hand-blown green glass from Sweden—$3.50. Glasses $.50 each. Swedish hand-made pine tray, suitable, too, for canapes, fruit, etc., $3. Lamp with braided leather base, leather-worked parchment shade, $25.

They don't have to be horsey to like this good looking horseshoe tray in oak and black lacquer (or other colors)—$6. The glasses have a good hefty base, and are delicately hand-engraved with chess horsehead design—highball, old fashioned, whiskey, $1.50 and $2 each.

Do they play bridge or poker? Give them this antique ivory leather box with chips, cards, pencils, scores—$35. Other sets from $5 to $150. The smoker's set is in metal-studded vealskin—the box or ash tray $5.50, lighter $5. Engagement or address books from $2.50.

For someone at the top of your gift list (yourself, why not?), this mahogany drop-leaf table with removable glass tray—$13.50. Or the Bohemian gold-decorated Celadon coffee cups and saucers, each $1.75. Or the silver plated Georgian after-dinner coffee service $25. Tray—$12.50.

Mark Cross
for fine leather

MARK CROSS · 655 FIFTH AVENUE AT 52nd · 404 FIFTH AVENUE AT 37th · 175 BROADWAY AT CORTLANDT · NEW YORK CITY

"Bittersweet"

Catherine Tocher Bittermann

The beginning of a home near Suffern, N. Y.

A random flagstone walk leads from the driveway to the entrance of "Bittersweet"

You remember that old song "We ain't got much money, but we got a lot of fun"? It's a sort of theme song with Joe and me. And many's the time along our road to home-ownership we've sung it to buoy up drooping spirits. Because our hopes did wilt occasionally. It's not easy in two financially desperate years to acquire an acre of land and build yourself a home upon it, almost entirely without funds. But we actually did it!

Today, our reward is to look out upon stretches of carpet-smooth lawn, a stone terrace, flowers, and shrubs, and a road-constructed driveway which is entered by way of two noble concrete piers bearing the nameplate "Bittersweet."

On practically no money, we think we've done ourselves proud. So, if any of you Younger-Marrieds are looking for ways and means of being homeowners, even though the old checking account says "No Funds"—take heart, for it can be accomplished.

But before I go on with this story, I'll have to admit that the husband plays a terribly important rôle in all of this. You brides, then, had better look to your men before you pounce on these ideas and take them for your own. Your partner, first, must have the inner urge to go a-pioneering. He must be as resourceful as—well, as my husband! And know something about architecture and lots about building, about materials and their costs, about durable construction. He must have that sense of fitness which goes for combined comfort and charm. He must have grit enough to tackle the toughest job alone and see it through. Many months of hard and strenuous labor await him.

He must have courage to believe in himself, in his project, and be able to smile at the raised eyebrows of those who would discredit him because he allows his wife to don overalls and work by his side. He must be an idealist, a bit of a Ralph Borsodi, and *adept at trade and barter*. If your husband has these qualifications the rest is easy, or comparatively so.

But this story is about the house and not the Joe who built it. All of the above is a lot to demand, I know, but remember that this do-it-yourself program entails *every* job incident to raising one's roof, including the hard task of digging a well, installing a septic tank, and clearing from your land such enormous boulders as we found confronting us at every move. Rockland County, we learned to our chagrin, is one section where a name actually signifies something.

Our house is really a garage, the two-car arrangement which some day will be part of the home

A
B
C
D
E
F
G
H
I
J

STERN
BROTHERS • 42ND STREET WEST

giving and getting is fun . . if it's Stern's *Maple** furniture

We favor maple. Most people do. But we go further and line up a mile-long list of unusually practical . . aesthetically charming pieces from Cushman Colonial Creations . . famous for their splendid craftsmanship, the historical soundness of their designs . . and their happy faculty for fitting into today's living. Space limits us to showing only a handful of these "prized" presents. Send a post card to Stern's for a complete illustrated catalogue—or order these pieces by mail!

**both maple and birch*

Item	Price
A. Tree bridge lamp and shade, 61 inches high	9.75
B. Fan back chair with popular saddle seat	6.75
C. Coffee table, straight or turned legs; 30x13"	6.75
D. Candle stand, 31 inches high from the floor	6.75
E. Coffee table, opens up to a good 18x28 inches	6.75
F. Cricket table with a 25x23 inch top	11.75
G. Turtle stool, 8 ins. high	3.75
H. Hanging corner shelf, 30 inches high	6.75
I. Corner pocket, 30" high	9.75
J. Studio lamp and shade, 61 inches high	9.75

And for the house—

FLINT'S FINE FURNITURE

A lounge chair lovely in soft blue velvet, but available in 40 other handsome covers, **$68.** In denim, **$55.** Cushions 75% goose down, 25% feathers; horsehair filled.

AN all-mahogany Chippendale lamp table, 26 inches tall. **$12.50.**

ALMOST any home would clamor for the services of this all-mahogany Coffee Table whose leaves extend to 22 x 14½ inches. **$9.75.**

HOW much charm this hanging wall shelf will add to a room! Solid mahogany, 21 inches high and 17 inches wide; Christmas price, **$5.**

Mail Orders Filled

FLINT & HORNER
66 West 47th St.
New York

we plan building "when times get better." Made of cement blocks, it is so fashioned that practically no changes will be necessary when the time arrives that we move out and the Fords move in.

We decided on cement blocks because they are inexpensive, fireproof, and to our way of thinking adaptable to many types of architecture. And that last is a happy reason, for, during the course of the nearly two years we have been living here, we have switched in our tastes from an uncompromising, modern design to the more staid, gracious and I think, more lovely Tudor. Joe is the modernist and for long I struggled to agree with him although my real love undeniably is Early American. We finally agreed on Tudor. Now our greatest conflict (all on paper, you understand) is authenticity. I'm all for making allowances for this-or-that flair but it's to no avail with an adamant conformist like Joe. It's one thing or the other with him.

The one-time automobile dealer, the artist, the designer, the craftsman which is my husband, paid in labor and honest-to-goodness sweat for the land on which we live. The lot, with its 100-foot frontage on the Haverstraw Road, extends 355 feet back to the brook known as the Mahwah River. A series of paint jobs, brake linings, general servicings, and much carpentry repair work for the original owner finally gave us clear title.

A friendly and interested contractor took our note for the cement blocks and agreed to accept monthly payments while our "house" was under construction. Relatives gladly entertained us during that time, so the money we had been spending for apartment rent now was budgeted toward that debt.

It was in the bleak November of 1933 which was to usher in the coldest winter here in two-score years that Joe broke ground. The overgrown, drab land did not then look beautiful to the casual eye, but to us who had dreamed on paper and could visualize "a little place in the country" and a garden as well, the plodding brown of late fall was magic—sleeping magic which must awake at the touch of our wand.

The foundation was laid in zero weather. Purpled hands wielded pick-axe, hammer, and spade as the trousers of the lone worker became fringed with icicles. At times it seemed impossible to go on . . . but somehow the burning desire for a place of our own lent warmth and strength for every task. We did engage a mason to lay up the blocks, our sole outlay for labor. In five days there stood our four walls, divided in half by a cement block partition broken only by a doorway.

Old brake rods were used as reinforcements in the concrete construction of the house (the foundation, lintels, etc.) and later for the curbing along the driveway. Still farther on in the development of the house, brake rods became curtain rods. And so, in a dozen or more ingenious ways, things we had at hand substituted for orthodox and the more costly materials.

Then on went the flat, tar-paper roof. Inside, the rafters had been left exposed. In one "room" we "antiqued" these; in the other room they were painted a soft green. Dry color and cement were mixed for the cement block walls, and wooden floors were firred up some four inches over the cement floors, to assure warmth.

You've been wondering about the garage doors! Two pairs of the usual swinging doors form the back wall of our house. And from the interior, one would never guess their real identity! Because, with the glass upper-halves revealed as windows, the lower parts with their telltale hardware are hidden by a wainscoting on which the plumbing fixtures are mounted. The one-by-eight board above the wainscoting forms a shelf over the sink. This is handy (and mighty cheerful, too) with its row of bright red cooking utensils. The garage door "kitchen windows," by the way, were cut from used automobile windshield glasses. The other windows in the house are steel sash, left-overs from a hotel construction job in the village. Yellow curtains and red drapes soften their lines and lend a truly theatrical aspect to the interior of the house.

All our furniture is home made. Beautiful stuff, every piece. Turned out with the elaborate care which is Joe's by German heritage, the furniture is made of African gum, some finished in natural wood, and some in a highly polished red lacquer. Armchairs upholstered in black and silver leatherette make further contrast. But all of this is strictly modern, having been made before we went Old English, and some day this furniture will have to be relegated to Joe's hobby room since it can have no place in our proposed Tudor surroundings.

Lamps, ash-trays, and other metal pieces in use at "Bittersweet," as well as the oils and charcoal sketches which decorate the walls, are more of Joe's work.

A side door, which is our only entrance, leads out onto a stone terrace, solidly embedded by grass in the crevices. Cement blocks, four high, and washed a brilliant blue, form a wall around this court. Colored slate roofing surfaces the blocks. This makes an ideal place for displaying our treasured old crocks, historic bottles, and floral arrangements.

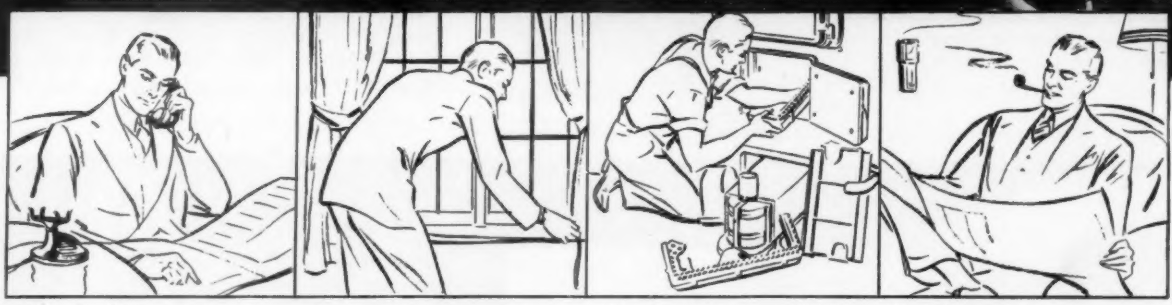
Into this gay setting went a green and yellow wooden table, which, covered with a red-and-white tablecloth, makes a pretty place for dining. Chianti bottles and a string of red peppers hanging at the entrance, near the hollyhocks, add their color and lend a bit of old-world charm.

Shaded by white birches, we like to sit here and look out over our grounds which, with their spacious lawns, hedge, fruit trees, evergreens, glorious old maples, and just enough flowers to give us season-long brilliance and not much work, already are taking on an "established" look.

If there's anything we haven't done during our life-in-the-garage it's "live down" to it. No, sir! We're proud of our funny house and try to make a party of even the smallest occasion. So if you're invited to dinner in our garage, don't be in the least surprised to find us presiding over a candlelit table, all a-gleam with our best silver and nicest "company" linen! For "Bittersweet" is home!

This grass-embedded stone terrace is a grand place for the outdoor meal. Once a wilderness now a lovely shaded lawn stretches out under the massive maples and along the drive

Life's pretty hectic but...in my own home I want comfort



Mr. Wouldrest asks Gas Company for estimate on cost of heating his home with gas.

Gas Company representative on job. Mr. Wouldrest wonders what the estimate will be.

Estimate was so reasonable Mr. Wouldrest said "go ahead." In 5 hours he'll be enjoying . . . .

Real luxury! Sets thermostat and his automatic Gas Heating System does all the work.

COMFORT means a home heated by a *completely* automatic system. And such effortless house heating means GAS. With the new low rates for gas used in house heating, true home comfort has been brought within the means of practically every house owner in the territory served by the Consolidated Gas System.

These new house heating rates for gas compare favorably with the cost of ordinary fuels. Gas Burners can be installed in five hours. Now any type of home can have the uniform temperature, silence and freedom from fuel storage that come only with Gas Heat. There's no need to guess at costs. A Gas Company representative will make an accurate estimate of the cost of heating your home with Gas, without any obligation to you. Just telephone your Gas Company, or mail the coupon at the right—today!

CONSOLIDATED GAS COMPANY OF NEW YORK

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$25* DOWN installs this Gas Burner unit in your present heating system. Balance in easy monthly payments. Total cost $260* for most houses. Boilers and furnaces on equally easy terms.

*Prices quoted are subject to City 2% Sales Tax for Relief of Unemployed.

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WEAF 6:30—7:30 p. m.
"Old New York in Song and Story"

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Please have one of your representatives make an accurate estimate of the cost of heating my home with Gas at the new low rate. I understand that this request involves no obligation on my part.

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Address...

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The shops are so full of a number of things . . .

For informal suppers is a china supper set in dark yellow, with somewhat modern motifs in yellow, brown, orange and green. Service for eight only $7.50 at Ovington's

More light for Christmas, in the form of an alabaster lamp with pleasant light-toned shade, $4.95 at B. Altman & Co. Moonstone glass has great possibilities for holiday tables! Service plates and sherbet cups with dolphin stems complete are $13.50 the dozen. Salad plates are $6.50 the dozen, at Ovington's. Bentwood trays, made in various natural woods, are light in weight, stain proof, and guaranteed against warping. They come in various shapes, and are from the S. E. Overton Company. The Old Mexico Shop, at Santa Fe, N. M., is responsible for the four-piece set of pottery trays, at $1.85, heat proof and useful for ashes, appetizers, nuts, etc. The chop plate at the top of the page, is $5.

Paradox in Silver

Gifts Safe *and* Exciting

The perfect Christmas gift reflects fastidious taste—with a fillip of excitement. Fine silver or plate is always glamorous. Our resourceful buyer suggests these pieces from Macy's tremendous collection, happily marked with Macy's low cash prices.

Silverware Department—Street Floor

Matching table service, silver plate, thread design, platter, 10.98; gravy boat, 6.98; and vegetable dish, 9.98

Silver plated water pitcher, 2-qt., 9.34

Sterling silver candlesticks, 10", pr. 9.34

Sterling silver salt and pepper, pr. 4.64

Sterling tea service, Dutch Colonial, 5-pc. (just one of 18 sets in our assortment under $200)________173.00

Cocktail set, silver plated, 10-pc. 14.98

★MACY'S

34th St. & B'way, N. Y. C.

Sloane offers **gifts that are small, casual.** In the Bar, Bath, and Closet Shops on the First Floor is an exciting array of accessories with smart flare and Sloane originality: such things as English bar-maid aprons, $1.10; figurine cigarette stands, 60 cents; hors-d'oeuvre trays like the one in the foreground, $4; every conceivable kind of cocktail and highball glass; and bars, such as the portable tray and folding stand, $25, and the beer table with pretzel jug and steins, $18. Back in the Bath and Closet Shops are fascinating things that cost a song.

SLOANE DOES BOTH •

Sloane shows **gifts for collectors.** The Four Centuries Floor is a treasure-house of finds for Christmas. For instance: mahogany hanging shelf, pair, $300; Louis XV violet-wood watch stand, $90; small globe, pair $125; cornucopias, pair, $45; old mahogany tobacco keg, $35; exceptionally fine crystal lustres, pair, $110; Bow figures, pair, $250; porcelain lamp and shade, $150; old mahogany Pembroke table, $475; 18th Century chair, pair, $325; very fine 18th Century painting on glass, $175; Persian rug, $550.

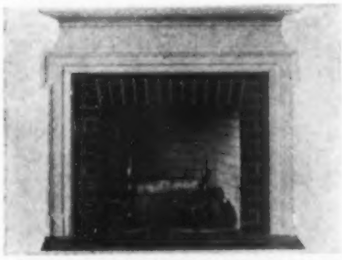
W & J **SLOANE**

FIFTH AVENUE AT 47TH STREET · NEW YORK

MILES
PORTABLE & BUILT-IN
FIREPLACES

No. 771—Early American Knotty Pine, MILES PORTABLE FIREPLACE. Cast brick facing and hearth for gas or electric log, $55.

No. 784—Empire. Popular Napoleon period, MILES BUILT-IN FIREPLACE. Cast brass ornaments. Frame only, polished black, $36. Also made as Portable.



No. 744—Early Connecticut Colonial, BUILT-IN MILES FIREPLACE. Frame only, prime white, $30.50.

No. 720—17th Century English MILES PORTABLE FIREPLACE. Walnut, Marbleized Slate facing and hearth, $79.

Other MILES PORTABLE FIREPLACES complete with electric log and brass andirons, $19.75 up. MILES BUILT-IN FIREPLACE Wood Frames, $21.00 up.

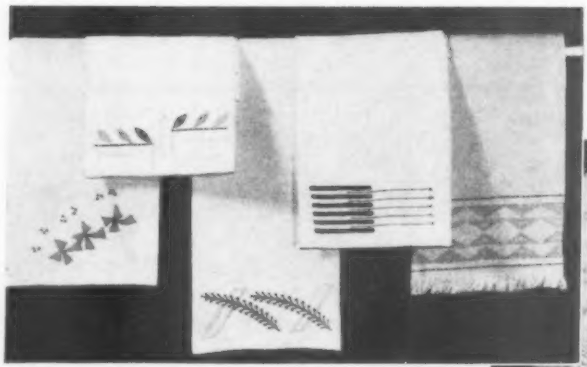
XMAS SPECIALS Brass Andirons from $3.00 Brass Firesets from $4.95

Complete Sets (Screens, Andirons, Fireset) $12.50 up. Electric or gas logs, wood holders, etc.—largest selection!

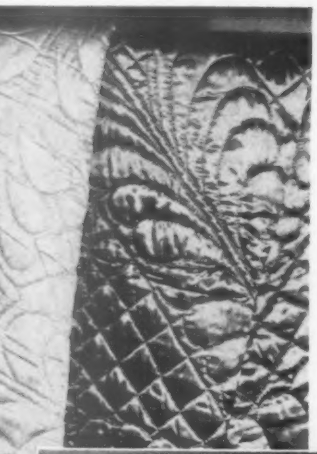
Visit city's largest showroom. Buy direct—Fireplaces of Distinction, architecturally correct. Delivery free in Metropolitan area.

Portable or Built-in Fireplace Circulars upon request. Portfolio of Fireplaces, 10c

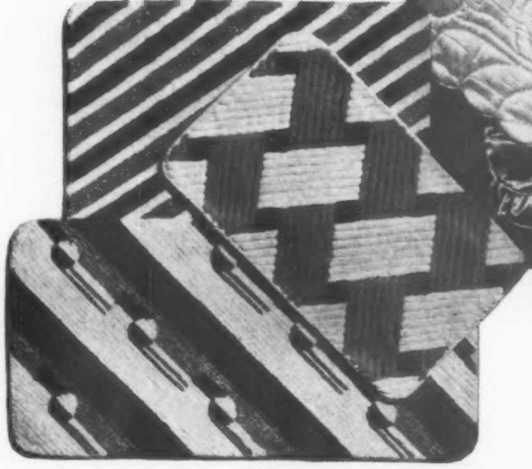
HENRY MILES & SONS, Inc.
2071 Fulton St. Brooklyn, N. Y.
Between Rockaway Ave. and Eastern Parkway
Open all day Saturdays—*Glenmore 5-7800*
FIREPLACE SPECIALISTS FOR 51 YEARS

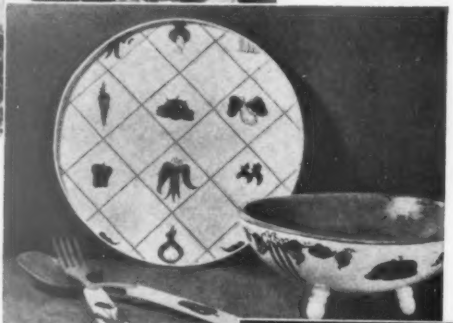


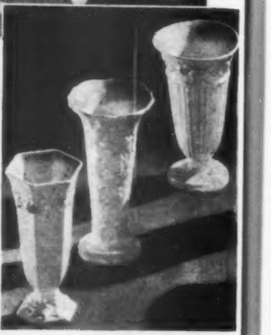
Here is a silk quilt that is bound to please. It is a beautiful royal blue on one side, moonstone on the other, and is wool filled. About $29.95 at Macy's

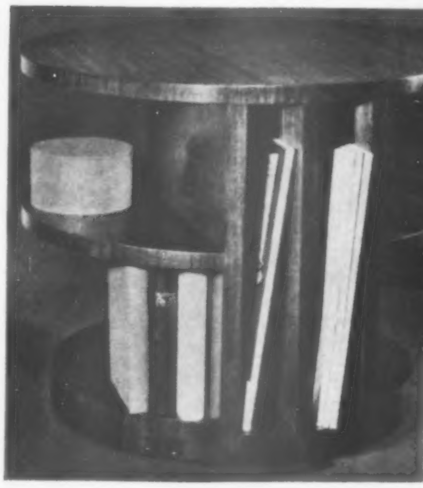


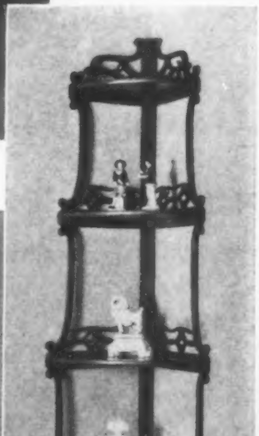
Photographs
by
F. M. Demarest

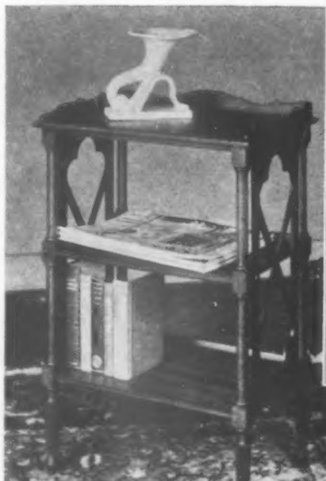






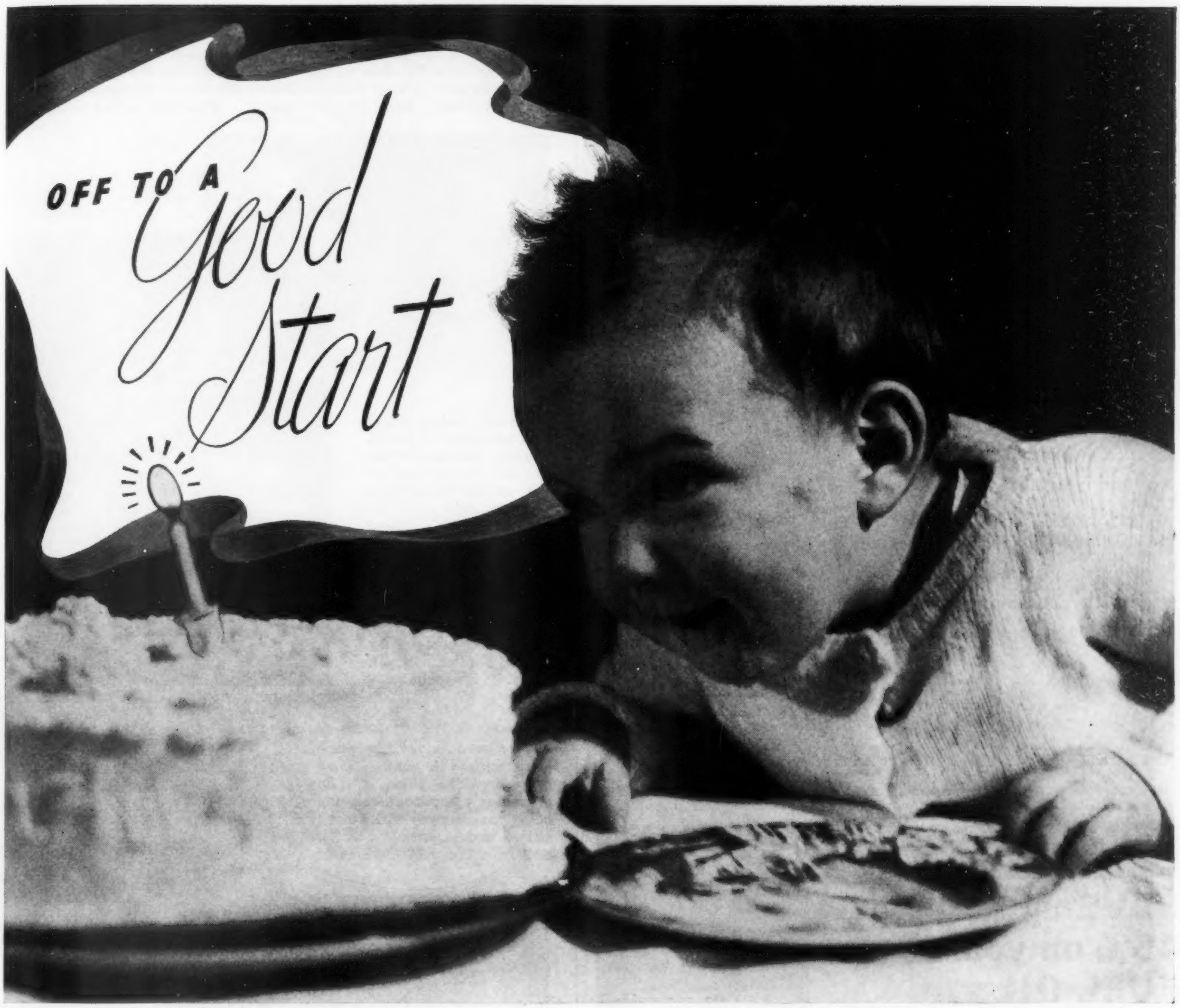






ONE can never have too many guest towels, and we suggest some of these delightfully embroidered ones, which are very inexpensive and at the same time excellently designed. They come in different colors. Ellison & Spring towels from Lord & Taylor. Bath rugs are ornamental as well as useful when they come in fine patterns like the three above. They would be especially appropriate for the bathroom with modern appointments, but would be good taste anywhere. Of course they come in a variety of lovely colorings, and range in price from $4.95 to $18.95 at B. Altman & Co. For informal buffet service, nothing is more delightful than accessories in wood. The pieces shown above are painted white, and then decorated with vegetables painted in their natural colors. The tray, for sandwiches, crackers and cheese, etc., is $5, the salad bowl $4.50, and the fork and spoon $2.50, at Lord & Taylor. For those winter bouquets which are so essential for the pleasant home are these three lovely vases in white, Spode and Wedgwood. They will give delight the year round, too, and are even decorative without flowers. From $3 to $7.50 at Wm. H. Plummer & Co.

A round table with plenty of top surface, vertical sections for tall books or magazines, and shelves besides, combines a great many virtues! This one, in walnut, will make an excellent house gift for your friend with a taste for modern. $37.50 at W. & J. Sloane. Some of us never have enough space for our tiny treasures, and here is the answer, in a corner what-not to hang on the wall, priced $19.50 at Flint & Horner. From the same shop is the end table at right.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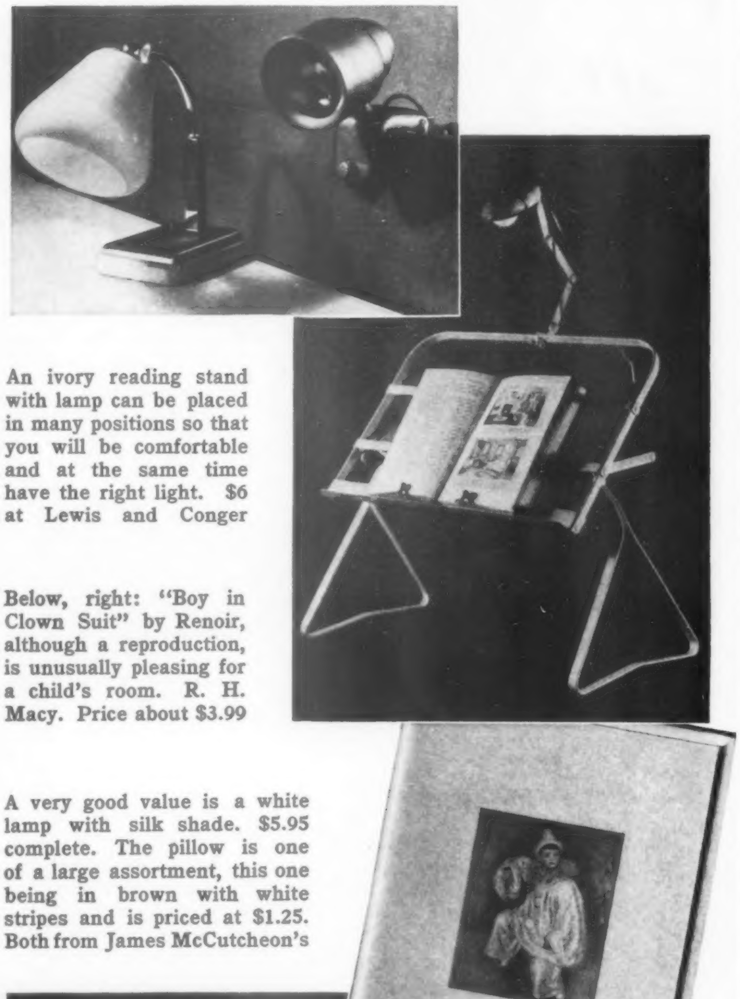


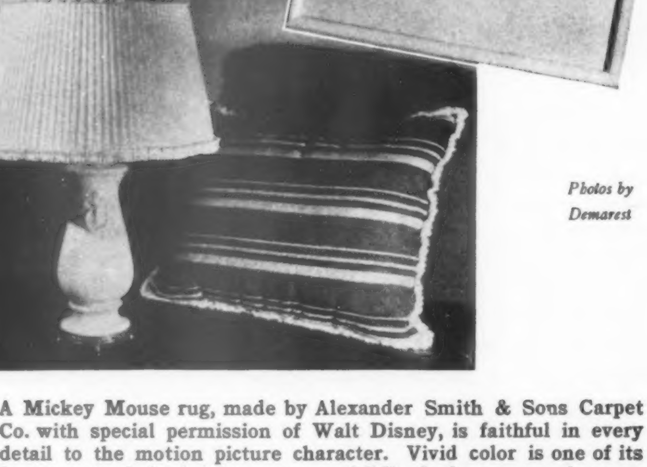
An ivory reading stand with lamp can be placed in many positions so that you will be comfortable and at the same time have the right light. $6 at Lewis and Conger

Below, right: "Boy in Clown Suit" by Renoir, although a reproduction, is unusually pleasing for a child's room. R. H. Macy. Price about $3.99

A very good value is a white lamp with silk shade. $5.95 complete. The pillow is one of a large assortment, this one being in brown with white stripes and is priced at $1.25. Both from James McCutcheon's

Photos by Demarest

A Mickey Mouse rug, made by Alexander Smith & Sons Carpet Co. with special permission of Walt Disney, is faithful in every detail to the motion picture character. Vivid color is one of its features to help brighten up a child's bedroom or playroom



Serve liver once a week

Marie Weisberger

Most of us when we plan serving liver for dinner remember vaguely that this food is now used in the treatment of anæmia. In which recollection we are perfectly correct but we should go further and remember that liver is used extensively not only in the treatment of anæmia but in its prevention as well—which means that liver is also important in the diet of the healthy. It is, in fact, one of the most valuable foods we have and according to the dietitians and doctors should be eaten at least once a week.

The term anæmia is generally applied to a deficiency of red blood corpuscles in the circulating blood. In the formation of these red blood corpuscles certain minerals, particularly iron, are needed. Other minerals, for example copper, are now believed to be necessary too, but iron is most essential. Liver is especially rich in these minerals, particularly in iron. In fact pigs' liver yields more iron per serving than any other food we eat.

In addition to iron, liver, like the other glandular meats—kidney, brain, tongue, and sweetbreads, is also rich in vitamins. It contains vitamins A, B, and G.

Considering these properties of liver it is not surprising that special liver diets are now given in any condition of anæmia, that the adolescent girl in particular is advised to eat plenty of liver and that doctors are now feeding babies a liver paste as a substitute for egg-yolk.

A glance at one of these special liver diets would amaze the majority of people. We are accustomed only to fried liver and bacon or possibly fried liver with onions. Actually there are many other little known but delicious ways of preparing liver, all of them more readily digestible than is fried liver, since from the health point of view fried foods should be indulged in very sparingly or not at all. Liver omelette, liver loaf, baked tomatoes with liver stuffing, scalloped liver, and creamed liver soup are but a few of the many delectable dishes such diet lists recommend.

Nor need the expensive calf's liver be purchased in preparing any of these special liver dishes for the family dinner. True calf is considered most choice in tenderness and flavor, but lambs' liver is equally good and always lower in price. Pork liver which is cheapest of all is also, as before stated, the richest in iron. Both it and beef liver when properly prepared are delicious. Chicken liver while expensive is, of course, especially delicate in flavor.

The following recipes, which have been selected to give variety in the serving of liver for the family, include the use of the different kinds of liver—calf, lamb, pork, beef, and chicken. It might be wise to set aside a certain day in the week for a liver dinner and try one each week:

PORK LIVER LOAF

1½ lb. pork liver
1 onion
1 egg slightly beaten
1 cupful milk
1 cupful bread crumbs
Parsley
Salt
½ small green pepper

Chop liver, onion, and pepper together until they are minced very fine. Add milk and egg, crumbs, and seasoning. Mix well, shape into loaf, place in baking pan and bake in moderate oven, 375° F., until tender and well browned. Serve with garnish of parsley or strips of bacon.

BAKED TOMATOES STUFFED WITH LIVER

6 large tomatoes
1 lb. beef liver
½ cupful chopped onion
½ cupful chopped celery
Salt and pepper

Wash and hollow out tomatoes. Boil liver until tender. Grind liver, chop onions and celery. Mix ground liver, chopped onions, chopped celery, pepper and salt. Stuff tomatoes with mixture and bake in buttered baking pan in moderate oven until tender. Peppers may be used instead of tomatoes if desired.

BREADED LIVER

1 lb. calf liver
1 egg
1 cupful crumbs
Salt and pepper

Cut liver in thin slices. Dip in egg, roll in crumbs and again in egg. Place slices in shallow pan containing hot butter. Bake in moderate oven (375° F.) for 25 minutes, turning once during baking. If desired serve the liver with tomato sauce.

BAKED LIVER WITH STUFFING

1 calf or lamb liver
8 strips of bacon
1 tablespoonful butter
Salt and pepper
Bread stuffing

Make an incision in the thickest part of the liver with a long sharp knife, enlarging the aperture where the blade enters as little as

[*Please turn to page 100*]

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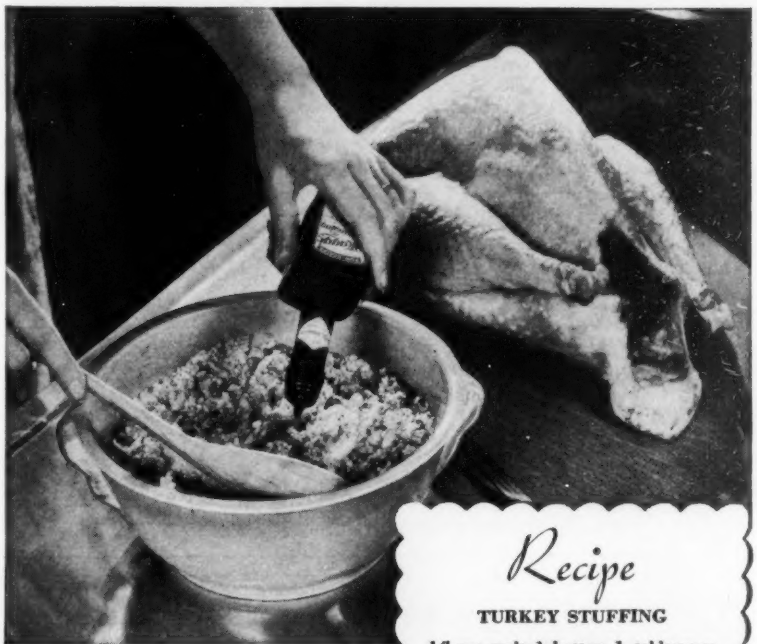

Recipe

TURKEY STUFFING

½ cup melted butter; 1 tablespoon minced onion; 1 tablespoon minced parsley; 4 cups soft bread crumbs; ½ teaspoon baking powder; ¼ teaspoon thyme; 1 egg; 1 teaspoon salt; ⅛ teaspoon black pepper; several dashes of Maggi's Seasoning. Sauté onion and parsley in butter until tender. Pour over bread crumbs to which baking powder and thyme have been added. Add egg, slightly beaten, salt and pepper. Several dashes of Maggi's Seasoning mixed with stuffing and sprinkled inside of turkey will enhance the flavor of the stuffing.

● Here's a recipe for stuffing that's sure to make your turkey a success.

But if you're wedded to your own favorite recipe don't let us influence you to change, except to add that final touch—a few dashes of Maggi's Seasoning. It will work wonders in your own recipe just as it does in the one printed here.

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If you prefer the beauty of a plain log fire, you can order plain Pres-to-logs. They come in cartons of 12 for only $1.70. The carton of 6 Colored Pres-to-logs costs $1.95. Order them from any of the leading Metropolitan housefurnishing stores—or ask Santa Claus to bring you a package for a Christmas present!

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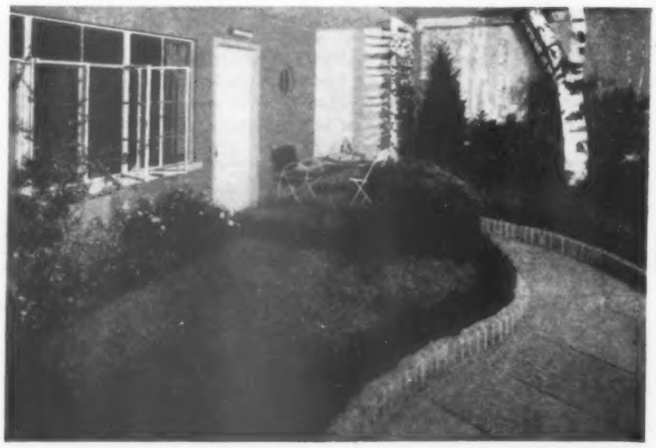


Wyatt Davis

A garden living room in a busy city

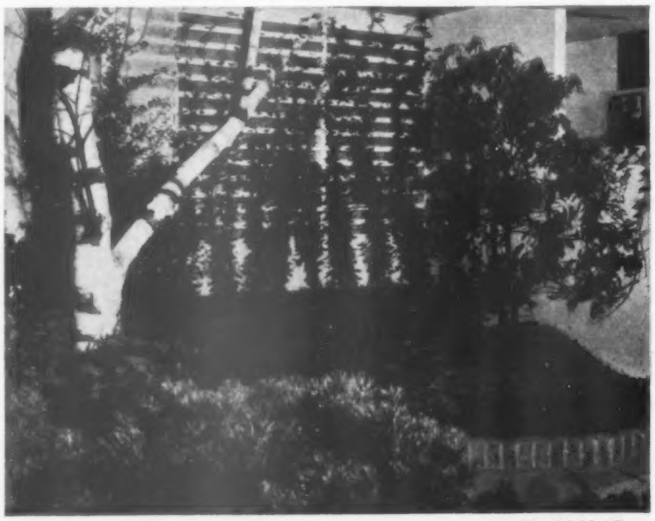
FUTURE HOUSE, designed for outdoor living, now on exhibition in Horticultural Hall, Rockefeller Center in New York, has created great interest among the hundreds who have already seen it. It features an outdoor living room that just naturally invites one to spend restful hours within its secluded walls; and makes an ideal place for simple entertainment and quiet conversation.

The garden living room will appeal to those who enjoy living much in the open—it is an example of what can be done to bring the indoors outdoors; to make livable and beautiful limited grounds or garden space, even atop a roof. The area devoted to this unique outdoor living room is thirty by twenty-one feet. A sanguine colored photo mural landscape, by the Rose Studios, has been placed on the half circular wall adding depth and distance and making an excellent background for the shrubbery which has been planted with a careful regard for arrangement.

The house side of the wall is a bright blue. High walls, partially trellised and covered with English ivy, completely enclose the garden. Two transplanted cherry trees, with trunks painted to resemble birch contrast nicely with the green of the lawn. A variety of shrubs has been used; American holly, rhododendron, andromeda, sourwood trees, Mugho pine, cedar, and Scotch heather bank three sides of the garden. On the house side chrysanthemums bloom. When these have ceased blooming they will be replaced by another seasonal flower.

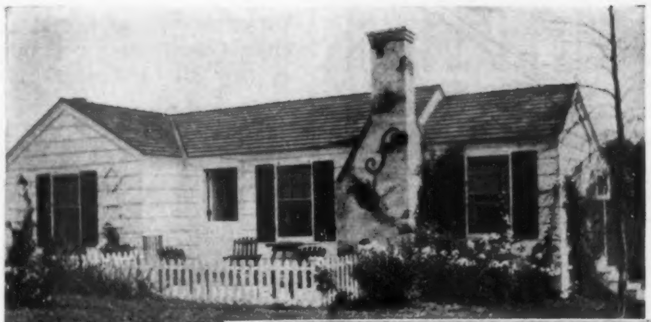
English boxwood follows the winding brick bordered walk to the entrance, to the right of which is a small terrace with table and chairs for a game of bridge or a cup of tea. The one entrance is through an attractive wooden gate painted red, white, and blue.

Future House is sponsored by the General Electric Company. It will remain open throughout the winter months and may be visited daily from 10 A.M. to 10 P.M. The garden in its entirety was planned and built by Bobbink and Atkins, F. and F. Nurseries, Meadowbrook Nurseries, and Totty's.



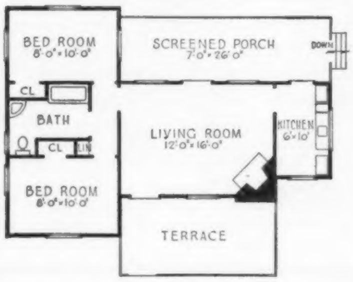
Wendal Mae Rae

A birch tree in the garden lends contrast to the various greens. Above: Boxwood is used to edge the brick-bordered winding path



A cottage at Brielle, N. J.

Home of Mr. and Mrs. F. M. Vogel

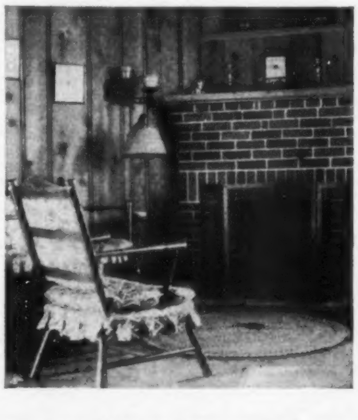


PLANNED for use during the summer months this cottage was designed to meet definite needs. There must be substantial construction at low cost, compactness yet sufficient closet space, porches, adequate ventilation.

The rooms were made relatively small. In fact, the kitchen is only 6x10 feet; however with efficient arrangement of refrigerator, gas range, table, etc., it is a very convenient place to work.

The kitchen and bedrooms are finished in plywood, the kitchen and front bedroom finished up to the peak, and the living room is finished in knotty pine. Rear bedroom and the bathroom are provided with a flat ceiling which gives a large storage space above—reached by doors up on the wall of front bedroom. The layout of the bedrooms, bathroom, and hall utilizes space to the best advantage and affords privacy.

The front terrace has a cement floor and is enclosed with a little picket fence which gives the cottage much charm. The rear porch is screened in. The total cost of the cottage when completed was about $1,700.



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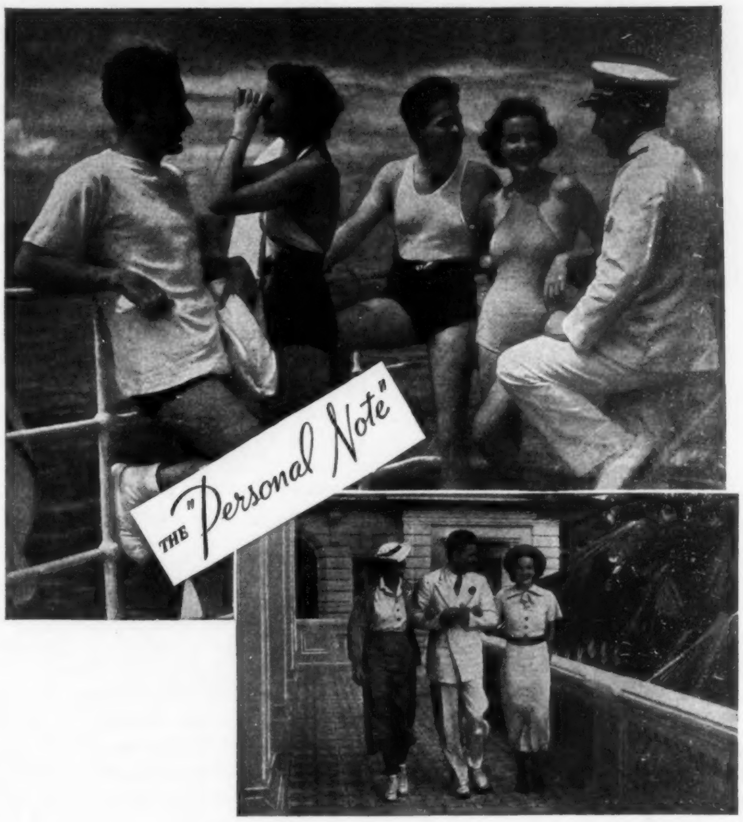

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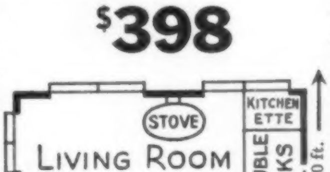

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Send me without obligation further information about the Artists and Writers Colony.
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Care of your house fern

A. T. Ryan

DURING my fifteen years of selling Boston Ferns I have heard countless people say, "I simply can't raise a Boston Fern." Then, on the other hand, I have had people tell me that they don't know where to put their Fern as it has grown too large for an ordinary home. When I ask them respectfully how they care for their Ferns and listen very often to a greatly detailed description, it is a comparatively easy matter to tell why one person is so successful and another is a complete failure. Interesting also is the fact that very frequently those who give the most attention to Ferns are so often the ones who fail.

Somewhere in this great universe of ours every house plant has its native element, a place where it grows and thrives out of doors. Do you know of any place in the world where it rains a tumblerful of water every day? Yet over and over again I have had people tell me they give their Fern a glass of water every day. However, of course, transplanted into the dry atmosphere of the house, a Fern needs a little thoughtful treatment due to the change of atmospheric conditions.

Watering done in the right way is very important. Let the soil become dry before watering; this prevents it from souring because it lets in air. Then it is advisable to set the pot in three or four inches of water for an hour or two so that all the soil in the pot is completely soaked. Often when water is only poured on the top of the soil it runs down between the earth and the pot leaving the center almost absolutely dry. When watering, wash the leaves by spraying the top of the plant with a spray having a fairly good force. Then every three or four days, even when your Fern does not need watering, lay it down on its side and spray the leaves thoroughly without wetting the soil. Ferns breathe through their leaves and must be free from dust.

FEEDING TIME

If the fronds on the Fern are light in color and not full you may be sure it is feeding time. But feed with extreme care! Any good plant food is beneficial providing it is not applied too freely. The best method is to dilute it in water. Read carefully the directions on the package and you will be informed how much should be applied per square foot. Your Fern pot is only a few square inches and surprisingly little fertilizer may be applied at any one time. Over-feeding will burn and destroy all the tender roots and do serious injury.

When repotting do not unduly disturb the roots and be sure to pack the new soil firmly. Use just the next size pot. In too large a pot the plant will grow only roots, not top, and it is the long full fronds which give beauty.

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NEW HAVEN COPPER CO., Seymour, Conn.
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Serve liver once a week

[*Continued from page 97*]

possible, but moving the point to and fro to increase the size of the cavity. Fill the cavity thus formed with the bread stuffing. Season the liver with salt and pepper and then flour it. Place in buttered roasting pan, put strips of bacon over it and add a little water. Roast in a moderate oven (375° F.) until quite tender and well-browned, basting every 15 minutes. When done thicken gravy in the pan and serve with the meat.

BREAD STUFFING FOR BAKED LIVER

2–3 tablespoonfuls melted butter
1 tablespoonful chopped onion
1 cupful dry bread crumbs
1 teaspoonful salt
¼ teaspoonful pepper
1–2 tablespoonfuls milk or stock
1 teaspoonful each sage, chopped celery, parsley

Melt butter in frying pan, add onion and sauté until tender. Add bread crumbs, seasoning, and mix well. Add milk or stock. This makes a loose, light stuffing.

EGG AND LIVER APPETIZER
(also called JEWISH CAVIAR)

Mayonnaise, salt and pepper
6 chicken livers
4 eggs
½ onion

Cook chicken liver until tender. Boil eggs until hard. Mince liver, eggs, and onion very fine. Mix thoroughly with mayonnaise to form a thick paste. Season with salt and pepper and place in refrigerator to cool. Serve with cocktails as appetizer on small crackers, as salad on lettuce or as sandwich filling.

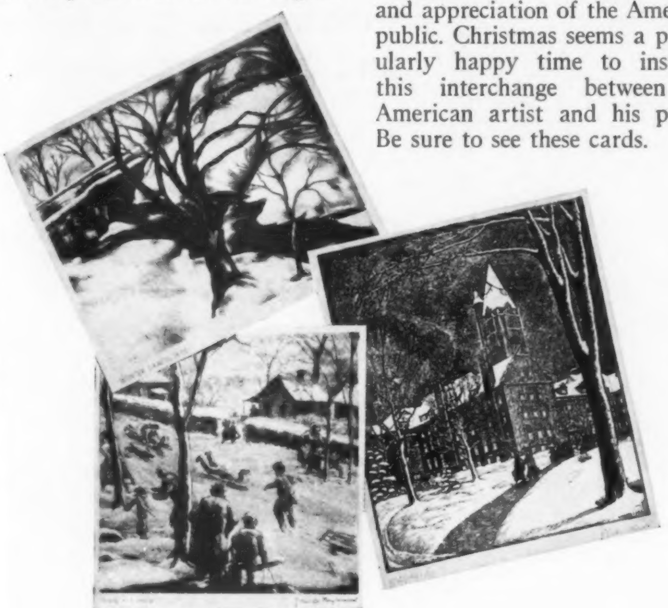
LAMB LIVER EN CASSEROLE

1 lb. lamb liver
4 carrots
½ cupful celery
½ cupful onion
½ cupful mushrooms
3 tablespoonfuls bread crumbs
1½ cupfuls stock in which liver was cooked
Salt and pepper

Boil liver until tender. Dice mushrooms. Chop liver, carrots, celery, and onion. Mix all ingredients except crumbs. Put in casserole. Sprinkle top with crumbs and bake slowly until brown.

American art in cards

EACH year greeting cards are sent and received by millions of people. This year, through the American Artists Group, many of these formerly meaningless greeting cards will carry reproductions of the best in contemporary American art. Reproduced in miniature here are three examples of the significant, beautifully vigorous work of this group of thirty-eight leading American artists. One hundred and eight different cards have been created, each of which is a reproduction of an original print. They range in price from five cents each to twenty-five cents each, packed twelve and twenty-five to a box. There is also available a portfolio containing the complete set of the hundred and eight cards. Aside from supporting so worthy a cause, we can highly recommend the cards themselves as simple but beautiful greetings in the very best taste. American art has its roots in the soil of America. To live and endure at all, it must be nurtured with the understanding and appreciation of the American public. Christmas seems a particularly happy time to institute this interchange between the American artist and his public. Be sure to see these cards.



Christmas shopping for children's libraries

[*Continued from page 87*]

sistance and the quickest sale for the bookseller and the parent. Children demand action and thrills in their reading, and the parent, not knowing just what to substitute at the same price level, surrenders and Tarzan reigns.

Library schools and educators throughout the country recognize the danger of feeding a child literary trash until he becomes satiated with it, and eventually loses interest in books. There is an inevitable conflict between the teacher-librarian, who is trying to encourage the child to read good books, and the bookseller who is, after all, in business to sell books and not just stock high-priced items that his customers might like to buy but can't afford.

The parents hold the purse-strings, which is the heart of the problem. It is therefore important for them to learn that a really good children's library can be obtained without great expense. There are good books for less than a dollar.

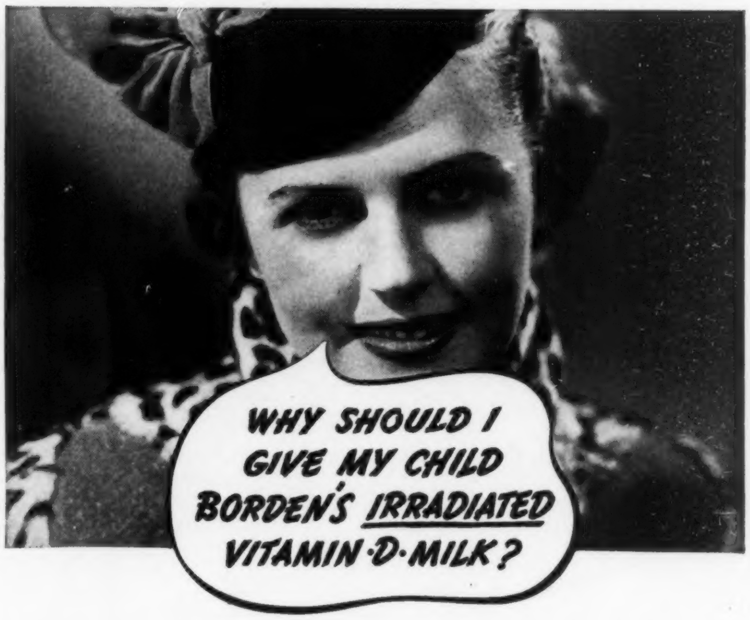
Public and school libraries have increased their fields of service so extensively in recent years that many parents take little interest in their children's books. Public libraries serve a splendid purpose, but every child needs to own books. There is something about the ownership of a book that enhances its value to the child, and the pleasure of building his own library is well worth while.

The child's library is best started when he is only a baby, by giving him picture books, and then adding to it year by year as his needs change. If it seems too much trouble to set aside a part of the monthly budget for the children's library, why not make a substantial donation to it once a year—at birthday anniversary or Christmas—and add a book a month, or follow some schedule.

A planned library need not be expensive. Good editions of worthwhile books are available for fifty cents to a dollar. The simple old nursery tales can be bought for as little as a dime.

The suggested list given on page 87 is designed to comply with three different viewpoints: 1. The demand of the teacher-librarian for children to read worth-while books. 2. The demand of the book-seller for books that are priced to sell rapidly. 3. The demand of the parents for "good" books at reasonable cost.

—FRANCES MITCHELL CATE



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HERE IS THE ANSWER

in terms every mother can understand

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2 **AS LITTLE AS 20 to 24 OUNCES OF BORDEN'S IRRADIATED VITAMIN D MILK A DAY—LESS THAN A QUART—SAFEGUARDS THE NORMAL BABY AGAINST RICKETS.** This fact is particularly important as very few small babies get as much as a quart of milk a day.

3 **8 YEARS OF TESTS IN BABY HEALTH CLINICS HAVE DEMONSTRATED THE EFFECTIVENESS OF IRRADIATED VITAMIN D MILK.** No other Vitamin D Milk has this long background of clinical experience.

4 **NO FOREIGN SUBSTANCE, MINERAL OR VITAMIN CONCENTRATE HAS BEEN ADDED TO IRRADIATED MILK.** The Vitamin D content of this milk is *increased* by exposure to ultra-violet rays—a method similar to the action of the sun's rays on the human body—the *natural* method.

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English Service

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Formerly 18.99. Ivory background (as in very expensive china). Rust, brown and green form the border; the flowers on the rim are in bright English-garden colors. A formal service of much charm—specially priced for the sale. Mail orders filled.

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Compiled by the Editorial Staff of THE AMERICAN HOME, and reprinted from material appearing in recent issues, these booklets offer you complete, authoritative, and practical information on the subjects treated. The prices quoted include postage.

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During the past year The American Home has published a number of outstanding examples of successful exterior and interior remodeling jobs. These have now been reprinted and are offered as The American Home Book on Remodeling.

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16 pages of flower arrangement for both the home and flower shows.

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Smart, simple interiors by famous interior decorators, 168 pages, beautifully illustrated, complete descriptions, color schemes, etc.

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Recipes by Alice Foote MacDougall; Louise Gibbons Gurnee; Clementine Paddleford and many others. 72 pages, beautifully illustrated.

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Complete detailed construction information with appropriate planting for lily pools and rock gardens. Illustrated with detail drawings and photographs.

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Cleverest of Gifts for Gay Parties

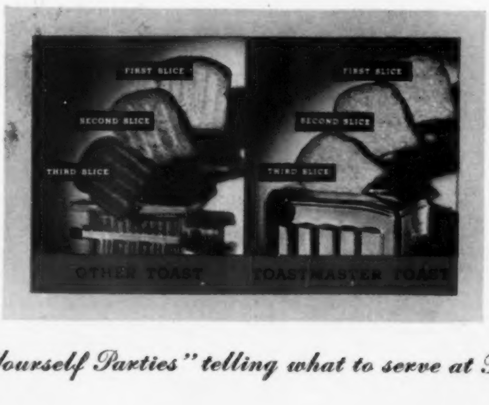
The Toastmaster with its Hospitality Tray . . . it is entirely new. And will it give the guests a rollicking evening, with everybody his own chef and butler! Appetizer dishes filled with tempting snacks . . . Toastmaster popping up slice after slice of beautiful brown toast for trimming and spreading . . . individual plates waiting to hold your toast tidbits. The gayest of parties!

SMART NEW ACCESSORIES

There are more appointments, smart and modern. Everything you need for informal entertaining, all in one matched pattern . . . and every piece usable in other ways. Tray is larger, handsomer, in choice of walnut, mahogany or antique white. Four individual snack plates, new in shape, recessed for cup or glass . . . in sparkling Fostoria crystal, "The Glass of Fashion." Matching them are two double-compartment appetizer dishes . . . also Fostoria. ★ Of course, there is a wooden cutting block, and knife for trimming the toast. And, to make the service perfect, there's a matching folding stand . . . for only a little more. With the tray, minus accessories, it makes a stunning coffee table.

THE FLEXIBLE TOAST-TIMER

Times each slice individually and automatically—longer when the Toastmaster is cool—shorter when it's hot. The degree of heat itself regulates the toasting time. One slice or a hundred—they're all alike—each the same shade of brown. "Only the Toastmaster makes perfect toast every time for everybody."



TOASTMASTER MAKES THE PARTY

Only Toastmaster can put on a "help-yourself" party with brilliant success, because it's the only toaster with a patented Flexible Toast-Timer to time the toast without watching. At the breakfast table, too, it pops up every slice uniform in color. See Toastmaster with new Hospitality Tray wherever quality appliances are sold. McGraw Electric Company, Waters-Genter Division, Dept. 1212, Minneapolis, Minn.

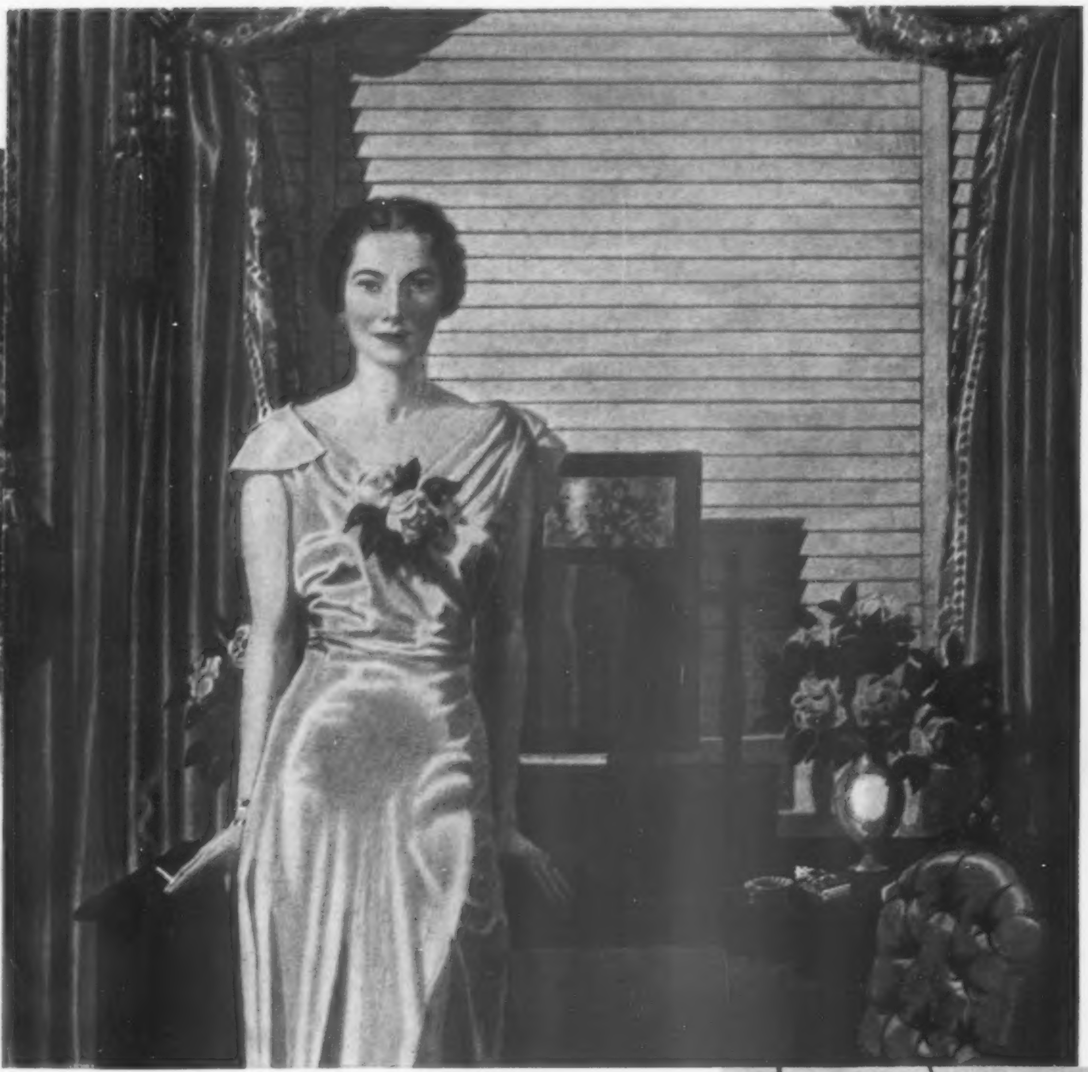
Toastmaster
WITH
Hospitality
TRAY

R. S. V. P. Send for new booklet "Help-Yourself Parties" telling what to serve at Toastmaster Hospitality parties.

"I enjoy the added zest that comes with smoking a Camel"

Mrs. Jasper Morgan

When not occupying her town house, Mrs. Morgan is at Westbury, Long Island. "Mildness is very important in a cigarette," she says. "I'm sure that is one reason every one is so enthusiastic about Camels. And I never tire of their fine flavor." The fact that Camels are milder makes a big difference to people. And you don't tire of their finer flavor.



Young Mrs. Jasper Morgan's town house is one of the most individual in New York, with the spacious charm of its two terraces. "Town is a very busy place during the season," she says. "There is so much to do, so much entertaining. And the more people do, the more they seem to smoke—and certainly Camels are the popular cigarette. If I'm tired from the rush of things, I notice that smoking a Camel revives my energy in a pleasant way. And I find their flavor most agreeable." Camel spends millions more every year for finer, more expensive tobaccos. Get a "lift" with a Camel.

In summer Mrs. Morgan is keenly interested in yachting. "Another thing that makes me like Camels so much," she says, "is that they never affect my nerves. I suppose that is because of the finer tobaccos in Camels." Smoke as many mild, fragrant Camels as you want. Smoking Camels never upsets your nerves.

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